

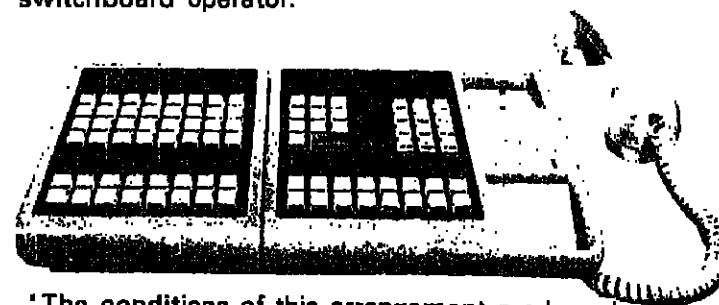
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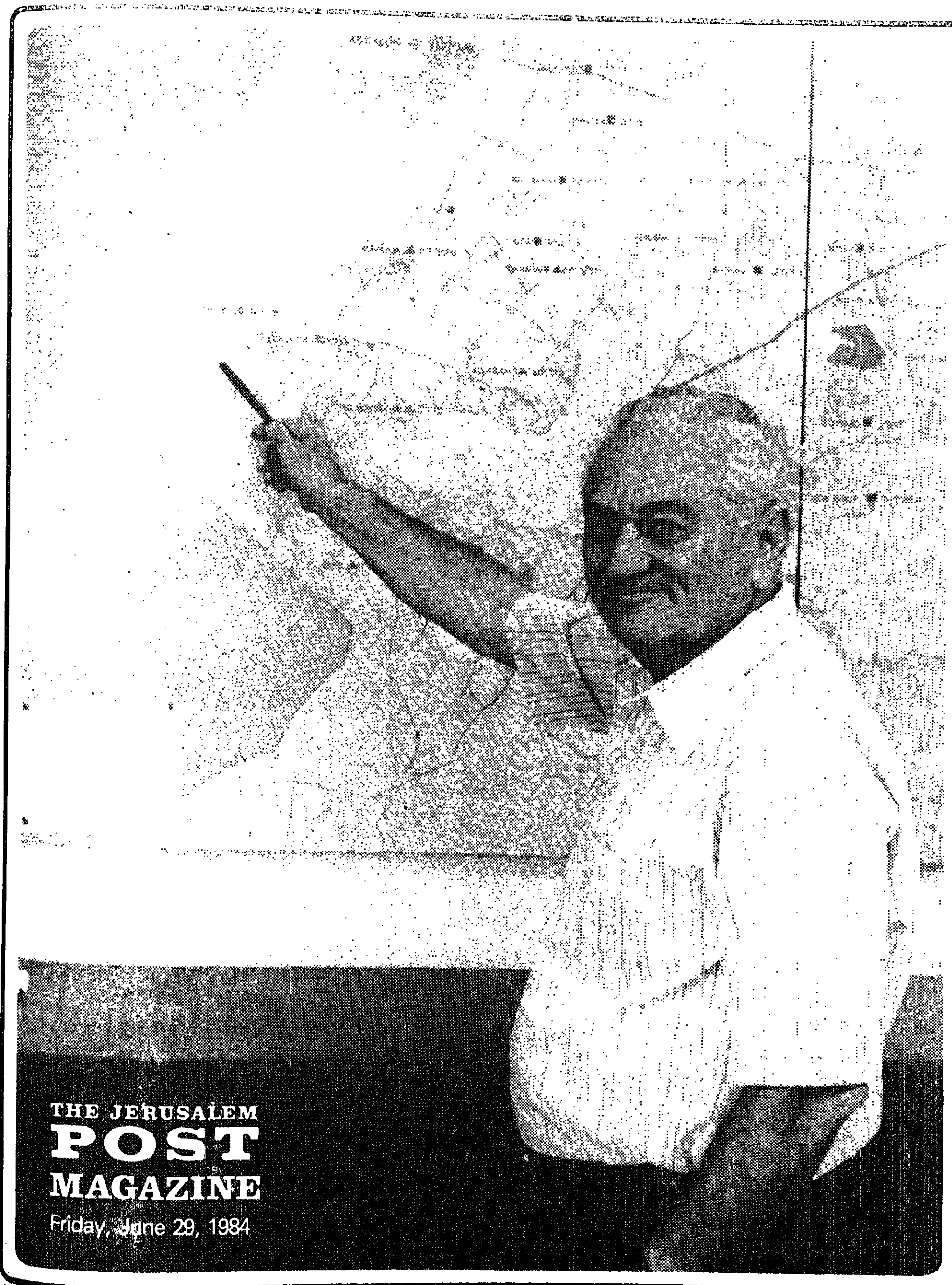


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Friday, June 29, 1984

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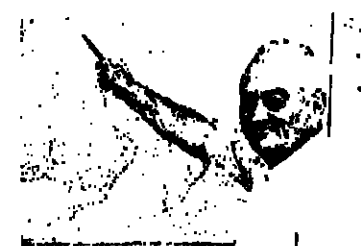
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On the cover: Dr. Ra'anan Weitz, retiring head of the Jewish Agency Settlement Department, photographed by Joel Fishman.

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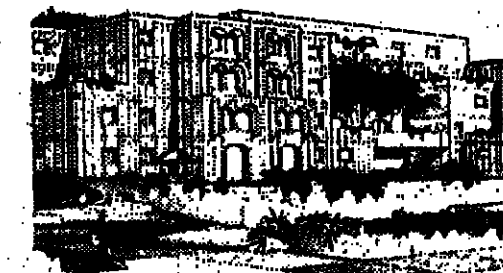


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FRIDAY, JUNE 29, 1984

THE JERUSALEM POST MAGAZINE

PAGE THREE

INTEL AVIV, where the some two dozen parties contesting the elections have their HQs, the strategy is planned.

In the provinces, the armies of party stalwarts in the field have to go and hunt for the voters and fight for their votes.

Haifa, has a name for "starting the next election campaign the day after the elections, dating from the times of the superbly oiled and geared Mapai machine of late strongman mayor Abba Khoushy. It provides a good example of how the fight is organized on the local level, and a variety of impressions were gained from visiting three local election headquarters, those of the Likud, the Alignment and the Rakah communist-led Democratic Front.

The Likud HQ, located in the rather run-down Herut party building near the law courts, comprises 13 members under the Herut deputy Knesset speaker and local party chairman, Meir Cohen-Avidov. His small stature and avuncular aspect notwithstanding, he is something of a local strongman himself, lordling it over the Haifa branch of Herut.

Cohen-Avidov and one of his HQ members, Ze'ev (Willy) Katz, both possess the typical politician's unshakable pre-election optimism. But they conceded that they are handicapped by two major problems in addition to a lack of funds.

The general problem, having to "fight an election without Menachem Begin, is something they are not used to. And locally there is the split between Herut and the Liberal factions of the Likud in Haifa during the recent municipal election fiasco, when they ran on separate tickets, with last-minute switchovers and similar shenanigans.

At the beginning of this month they got together again and signed a working agreement so that the Liberals, as well as the smaller Likud faction, La'um (from which Haifa MK) Amnon Linn defected to the Alignment during the outgoing Knesset's term) are represented on the HQ.

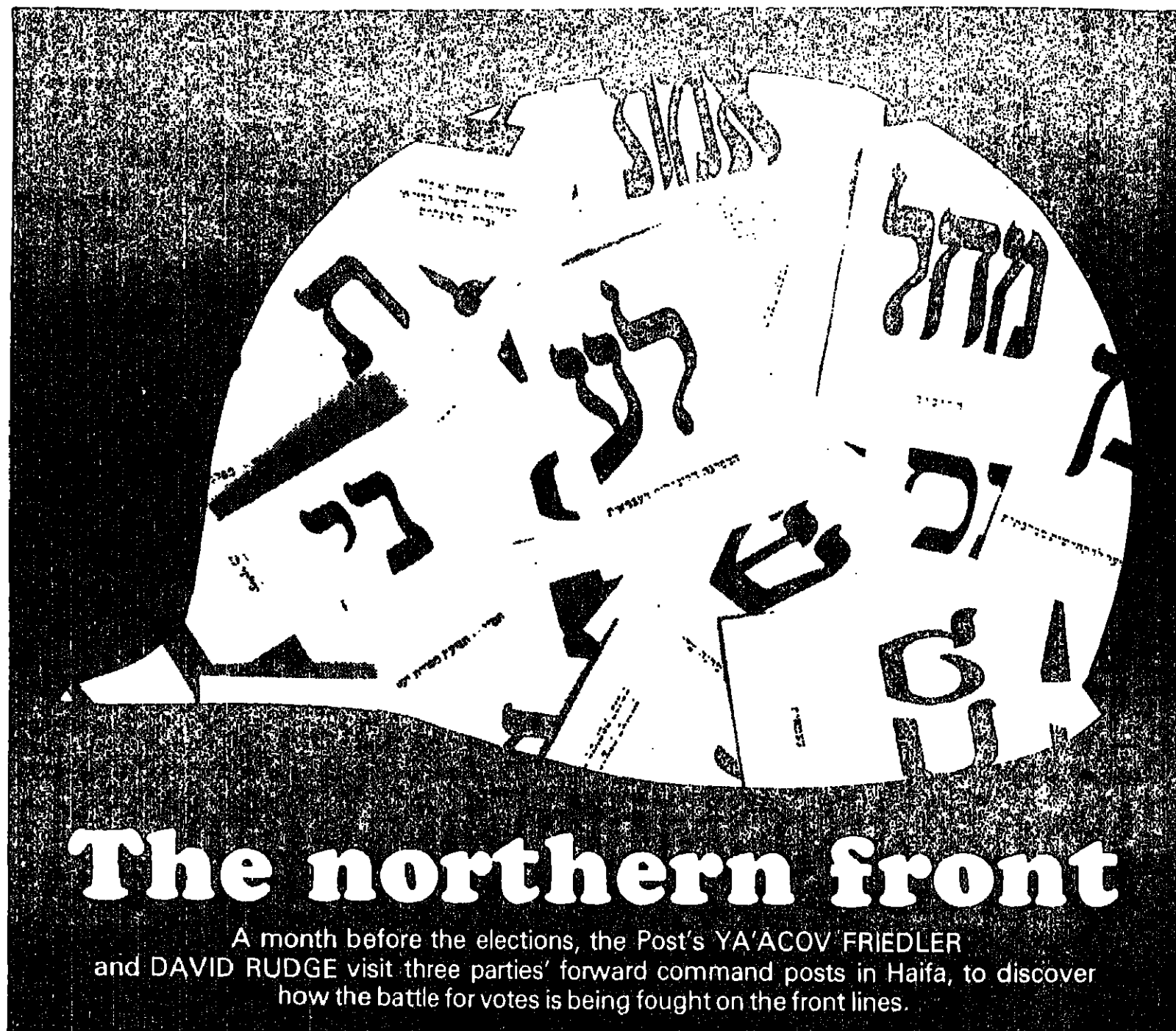
For reasons which Cohen-Avidov ascribes to efficiency but which undoubtedly also reflect grudges not yet forgotten, the Liberals run a parallel HQ on Mt. Carmel. "But we're represented on each other's," he says.

He leaves no doubt that he considers his own HQ, which covers the working-class districts in the lower town, Hadar and the western outskirts, the more important. The Liberals deal with the more prosperous Mt. Carmel residents who include their natural hunting ground, the merchants and shopkeepers. But they know they're usually fighting a losing battle with the Alignment there.

Cohen-Avidov, now free of his Knesset duties, runs the HQ full-time with the aid of three secretaries engaged for the duration of the campaign on full salaries, "and 150 to 200 volunteers" who do such chores as stuffing propaganda envelopes; stapling cardboard sun visors for handing out on the beaches; distributing material and, above all, contacting people personally or by phone, urging them to vote for the Likud. "On election day, of course, we'll have many more paid helpers and volunteers too," says Cohen-Avidov. The twin HQ "up the mountain" is run on similar lines.

In addition, the HQ has appointed 20 district leaders on part-time pay, who come to work for the party in the afternoons after they finish their own jobs.

Outside, people may be complaining about the Likud's policies, but inside the HQ, Cohen-Avidov is



The northern front

A month before the elections, the Post's YA'ACOV FRIEDLER and DAVID RUDGE visit three parties' forward command posts in Haifa, to discover how the battle for votes is being fought on the front lines.

"surprised" by the large number of people, including some 60 students from Haifa University and "not a few" Arab residents, who have volunteered their services. "We can use nearly all of them," he says.

HERUT HAS ALWAYS been the underdog in Haifa, which used to be known as "red" for its solid Mapai (later labour) front. Herut has only 3,500 paid-up members in Haifa, Cohen-Avidov notes, but in the last two general elections it did quite well, perhaps surprisingly so. In 1981, the Likud got 47,000 votes in Haifa to the Alignment's 57,000, which was generally conceded to be a good showing. "In that election we gained 5 per cent, while a traditional Likud stronghold like Jerusalem only held its own, and Tel Aviv went up by 1 per cent," the local party chairman stresses.

The HQ covers all the polling areas included in the Haifa municipal elections, i.e. the whole of the town plus the Kiryat Haim suburb. But "our strong point" is the working classes and Cohen-Avidov and Katz are not just telling them that "you've never had it so good"; they firmly believe it themselves. Both are wage-earners, Cohen-Avidov in the Knesset and Katz as secretary of the Retailers Association in Haifa. He is also a Herut town councillor.

All the printed posters, leaflets and propaganda material come from Tel Aviv, and sometimes don't reach Haifa, being delivered only to some smaller branches, to Cohen-Avidov's chagrin. The Likud cabinet ministers are pledged to make at least one Haifa appearance each, at

the local HQ's request and they can also draw on all Likud Knesset members for appearances.

Most of the minister will be in the area during July, at indoor meetings in public halls or hotels, with each speaker assigned by the HQ to the location "most suitable" for him. Thus Defence Minister Moshe Arens is scheduled to give a speech at the Dan Carmel, the town's only five-star hotel; Sara Doron will meet with women, and Transport Minister Haim Corfu is to speak to members of the local shipping community and businessmen.

Ariel Sharon is due with his mobile road show, while Prime Minister Yitzhak Shamir and, probably, his deputy David Levy have been tentatively scheduled to address the outdoor mass meeting close to polling day near the Herut building. These used traditionally to be addressed by Begin, whose oratory gave the party the last-minute boost that has kept it in the running in Haifa. Shamir has also pledged a two-hour tour through the crowds in Haifa, something Begin never did.

All these dates are recorded on a rather crudely-made board that hangs in Cohen-Avidov's HQ office. "We're putting every speaker where we think he can most influence his listeners," he explains.

But outgoing Herut MK Yosef Rom and his wife Yael, who ran against the official Herut ticket for mayor, have not been asked to come to the aid of the party.

Cohen-Avidov says that this time round they have all but eliminated the parlour meetings where ministers, MKs or other party politicians with "charisma" address small, inti-

mate audiences and answer their questions in the drawing rooms of private homes.

"We believe that these parlour meetings are a matter of preaching to the converted" and therefore a waste of time and talent, Cohen holds. He prefers organizing larger meetings which draw the unconvinced, if in small numbers, and concentrating on getting the message across by having volunteers distribute material in the streets and on the beaches at weekends.

THEY BELIEVE that their job this time is not so much to convince the voters - not that many, they feel, are still open to persuasion - but to find the convinced and make sure they go to the polls. This is crucial in the poorer quarters, where there has been much moving out to better housing since the last elections "and many don't even want to go back there to vote, especially as they tend to vote in the evenings, after spending the election holiday at the beach, on out-of-town trips and visits," Cohen-Avidov notes.

So at his HQ, the voting registers of this and the previous election are well thumbed for address comparisons, and the addresses are studied on a microfilm scanner to make sure that on election day every potential Likud voter gets to the right polling station.

Although the Likud is hardly the runaway favourite among Arab voters, "we don't intend giving up on them either," says Cohen-Avidov. In Haifa there are an estimated 10,000 eligible Arab voters "and we intend to get 1,000 votes from them."

"I don't want to exaggerate" (Cohen himself grew up alongside Arab neighbours in Haifa and speaks fluent Arabic), "but they know that their economic situation is better since the Likud has been in power. Although they haven't made any political advances, they are treated with more honour, less contempt and less patronage, on a personal level."

Cohen, who recently made headlines with his outburst of his "I'd gouge out their eyes" outside the District Court, when the Arabs suspected to the brutal murder of Danny Katz were arraigned, freely walks through and even shops in the Arab Wadi Nisnas quarter.

"The Arabs understood what I meant," he insists. "It's an Arab expression commonly used, even in much less serious circumstances. Some tell me that 'your Jews are fools' for having made such a fuss over the issue" (which was raised in the Knesset). "They tell me that if the accused had murdered an Arab boy in such a way, 'We wouldn't have talked about gouging out their eyes - we'd have wanted them cut up in little pieces.'"

At the last elections, the Likud got a thousand Arab votes in Haifa, "an achievement," according to Cohen-Avidov. He intends to do as well this time round, and is quite confident after talking to Arab residents that it can be done again.

Druse MK Amal Nasser-e-Din from Daliat al-Carmel is responsible for Likud propaganda in Arabic, which he supplies to Cohen's HQ. "Look," he says, "I know that most of the Arabs will vote for the Rakah communists, but I have per-

sonal connections that tell me all is not lost.

However, important though the Arab vote may be in an election where every little counts, Cohen-Avidov's main efforts are concentrated on "our" sections of the town, the poorer and working quarters.

He believes that if he and his activists make sure all potential Likud voters get to the polls, "we can win at least another 1,000 votes in Haifa." Just over 50,000 is his "realistic" target, although he is too experienced a politician to say that 50,000 is all he is counting on.

THE "OPERATIONS ROOM" at the Alignment's Haifa election campaign headquarters, housed in the city's Labour party building, is vaguely reminiscent of a wartime nerve centre.

A large white board, highlighting forthcoming activities from mass rallies with big-name speakers to parlour meetings, covers virtually an entire wall. Beneath it sit two women whose job is to fill in the blank spaces as details of more scheduled events and offers to host home gatherings are phoned in.

Across the corridor is the postal section where pamphlets, stickers, badges and other propaganda material are neatly stacked on tables. In a corner stand three computers which can print out the names and addresses from the electoral register at the push of a button. These details are then checked against the party's own lists before any mail is sent out.

Another room on the same floor is devoted to manpower and, once again, a board is used to keep track of the actions and availability of volunteers.

The wartime analogy is not inappropriate: the party, after all, is engaged in a battle to try and win as many of the 320,000 potential voters in the Haifa district as possible. And if the outcome is decided on organizational ability, then the Alignment here at least has more than a fighting chance.

The overall impression is that of a well-oiled machine long waiting in preparation for such a contingency. The only spanner in the works appears to be a shortage of funds.

The branch has so far received only sufficient money to pay the salaries of the 15 extra staff, who complement the work of the eight full-time officials, and to cover some of the mailing expenses.

But the lack of cash has been more than compensated for by the 10,000-strong volunteer force, by far the biggest of any of the parties. Most of the volunteers come from Haifa and the surrounding towns and about 2,000 from kibbutzim.

The volunteers are, in fact, the "strike force" of the election campaign and through them the party hopes to reach between 13,000 and 150,000 of the electorate.

It seems a tall order, even for such a large contingent, but Dov Garfunkel, who is in charge of administering the election campaign activities throughout the region, believes it can be done.

THE HAIFA district consists of 12 towns and local authorities of which the city, with its 181,000 electorate, is by far the biggest. In the 1981 Knesset elections, the Alignment captured 57,043 votes (43.72 per cent) in Haifa itself. Party leaders are confident that they will do much better this time.

"The impression we have received so far is that the Alignment is on the way up," says Garfunkel.

In the run-up to the previous elections, when our workers went to the homes of Likud supporters they wouldn't even speak to us, let alone

invite us into their homes. Now these same people appear to be much more friendly and willing to listen. The atmosphere generally is more relaxed, at least so far."

Garfunkel says the aim is to reach as many people as possible, even in traditional Likud strongholds like Kiryat Sprinjak, Nevech David, Hat Carmel and the Halissa quarter.

"We're not going to waste our time and energies on people we know are diehard supporters of other parties, but we are going to work on those who are undecided, while strengthening the commitment of our supporters. We aim to leave no stone unturned," he says.

According to national opinion polls, a relatively high proportion of the population has not yet made up its mind which party to vote for. Alignment party activists therefore believe that the work of the volunteers will be crucial in helping to sway the floating voters to their side.

A GREAT DEAL of thought and effort has gone into planning the Alignment's election campaign in the Haifa district to try and ensure that all sectors of the community, from Arabs to senior citizens, are canvassed by the appropriate people.

An example of this is the branch's youth wing, which has set itself the task of winning over as many first-time voters, in the 18 to 25 age group, as possible.

As part of its strategy, the youth section is organizing trips for young "townies" to outlying kibbutzim with the aim of trying to break deep-rooted prejudices.

"We have found that many young people from the towns and the city associate the Alignment with the kibbutz movement and have built up strong feelings against the kibbutz without knowing why," says youth wing chairman Udi Lavi.

"Most of these people have never been on a kibbutz, so we decided to give them the opportunity to see for themselves and the results have been very encouraging. After meeting the kibbutz members, having lunch in the dining room and then visiting them in their homes, the visitors have a very different concept of what kibbutz life and ideology is all about."

Lavi says that 500 people have already been taken on such trips and that many more are planned during the run-up to the elections. In addition, the youth wing is organizing demonstrations, as well as open-air meetings in the streets and on the beaches, and door-to-door visits.

Another youth wing enterprise is several "special events" like selling tomatoes in Haifa's Hadar Hacarmel market at pre-Likud (1977) prices.

According to Zila Rivkin, one of the volunteer helpers with the youth wing, the reaction from potential voters to the Alignment is much more positive than in 1981. "Many young people and women, especially, are simply afraid of what will happen if the Likud gets in for another term."

"The young people look around them and find there are no jobs, while the women are bearing the brunt of inflation with the closure of day nurseries and kindergartens and the ever-increasing prices in the shops."

Rivkin believes that the economic situation is the Alignment's biggest vote-getter and says the present situation is something like "the morning after."

"People have lived well in the past few years, but now are they paying for it, and soboring up to the reality. They've got colour televisions and videos, but they can't afford to buy food."

On the day this reporter visited the Alignment's election headquarters, two meetings were taking place. In the main committee room, a group of chairmen of local work committees had gathered for a briefing session with the branch's election campaign chairman, Moshe Wertman, who is also secretary of the Haifa Labour Council. On the far wall, over their heads, hung the framed portrait of David Ben-Gurion, thanked by Golda Meir and Yigal Allon.

In another room close by, delegates from Arab towns and villages were talking tactics with Garfunkel and MK Amnon Linn.

The atmosphere in both meetings was relaxed and businesslike, with none of the histrionics one tends to associate with the other parties. The



(Above) Cohen-Avidov (below) Wertman.



impression was that of a team working steadfastly and without fuss towards a common goal: the overthrow of the Likud.

To this end, the party's junior partner, Mapam, is also committed, although some of its members find difficulty in reconciling themselves to the Alignment's hawkish election rhetoric.

Dov Kalman, chairman of Mapam's young guard in Haifa says recent Alignment statements like "No to a Palestinian state" and "We won't hand back the territories" might help win over some of the more right-wing voters, but could lose the Alignment support from the left.

"Personally, I would like to see a much clearer demarcation between the policies of the Alignment and the Likud, so that people know exactly what they are voting for. I'm sure that if Mapam was running on its own ticket it would make the Lebanon war - the Likud's greatest failure - the central issue of its campaign rather than the state of the economy."

While disagreeing with some of the statements, Kalman and his Mapam colleagues are nonetheless pledged to do all in their power to ensure an Alignment victory.

This sense of unity was evident from conversations with other volunteers, including some of Sephardi origin, who said they had previously been Likud supporters. The morale was also very high, no doubt, buoyed up by the latest opinion polls showing a strong Alignment lead over the Likud.

But at the election campaign headquarters in Haifa they are tak-

ing no chances, and the business of organizing meetings and rallies continues throughout the day and most of the night.

The party intends to hold at least 15 gatherings and parlour meetings in English, dates and times to be announced later. The propaganda department has also requested election material in several languages, including English, Spanish and Russian.

While the Likud is by far the Alignment's biggest rival in the Haifa district, there is concern over the growing impact of Ezer Weizman's Yahad party, especially among Egged members and workers. Shlomo Amar, number three on the Yahad list, is chairman of the bus cooperative's management and his personal standing could earn his party considerable support.

Amar himself recently promised at a press conference in Haifa that no pressure would be put on Egged members to influence them to vote for Yahad or any other party.

The Alignment fears, however, that many Egged members and employees may feel themselves "duty bound" to vote for Yahad, since their chairman is on the list. Election campaign chairman Moshe Wertman is also concerned that Yahad stickers are still being displayed on Egged buses, contrary to regulations. The matter has been referred to the central elections committee, he says.

Wertman is satisfied, however, with the way the election campaign is shaping up and hopes the "clean election" agreement between the major parties will be upheld. He stresses, however, that the Alignment, in Haifa at least, would retaliate should any of the other parties violate the pact.

"In the past, our reaction may have been fairly muted, but that won't happen this time. If there are any infringements of the pact, we certainly won't take them lying down," he says.

IF THE HERUT HQ looks run-down, that of the Democratic Front is downright dilapidated. Situated in a couple of ground-floor rooms in an old decrepit building in Sahyoun (Arabic for Zion) Street between the Hadar and downtown districts, it is presided over by Dr. Emil Touma, Rakah veteran, editor of its literary monthly *al-Jadid* and member of its politbureau and of the Front executive.

The office of the softspoken historian during the rest of the year, it is quite difficult to locate. "This HQ is perhaps the Front's most important operation, covering not only Haifa, but all of the Arab sector in the Galilee and Triangle, from which the Front draws its main support."

The HQ comprises nine members, including village mayors, all of whom work without pay, and Touma's permanent secretary. They meet once a week to plan tactics, and have a triple task: printing (in the Haifa press of the Rakah daily *al-Ithad*) all Arabic-language election posters, leaflets and brochures; organizing election meetings in Haifa and the Arab villages, and adapting the general policy lines from Tel Aviv to local needs.

Touma says they have "enough" money, although it is too little to put out more than three extra issues of the *Voice of the Front* monthly until the elections, turning it into a weekly for the fight.

One of the leaflets on his table is directed against Cohen-Avidov's eye-gouging outburst, which is reproduced in a balloon emerging from his mouth; his legs are labelled Likud and Alignment respectively, "to remind our voters that both were

against our motion to suspend him from the speaker's job for it."

In Haifa the HQ organizes joint Arab-Jewish meetings, mostly with Jewish party members, and allocates Jewish and Arab Front leaders to speak at village meetings, each in their own language. "It's no problem: they all understand Hebrew," he explains.

Unlike Cohen, Touma still firmly believes in parlour meetings, especially in the villages. "They have expanded, and those living in the furthest houses often don't bother to come to a public meeting in the centre. You'd be surprised, but sometimes we get 100 to a parlour meeting in a village where our public meetings draw no more than 200."

"Many of those who don't care enough to come to a public meeting will participate in the more intimate parlour meeting. We consider getting the 'don't cares' to the polls a major task."

No wonder. At the last election, only 68 per cent of Arab voters bothered to cast their ballots, four per cent less than in the 1977 elections. "We are fighting to reverse this trend," says Touma.

Of those who did vote, 64 per cent supported the Front, and most of the rest the Alignment. While he makes no comment on Cohen-Avidov's claim to 1,000 Arab votes in Haifa, Touma states that "our rival is the Alignment." Nevertheless, the Front is also pursuing a "consistent fight" against the banned Arab-Jewish Progressive List for Peace, mainly because it would, if finally allowed to run, split the Front's vote. "If their policies are as similar to ours as they claim, why did they need a separate list?" the Rakah veteran asks.

But the Front is also fighting the P.L.P.'s disqualification "because we want them brought down by the voters not the election committee."

Touma considers the Arab workers the party's main strength, although he stresses the support the Front gets from some Jewish voters, including intellectuals, as well as Arab high school and university graduates and professionals "who find it hard to get on in Israel."

He claims "lots of volunteers" who have offered their services to the HQ - "some not even party members," - who are helping distribute material and updating supporters lists so that they can be brought to the polls.

"Actually," the large, balding Touma smiles, "we're doing what all the parties do. After all, we all learned our lessons from the same elections."

Where the Front differs, he holds, is that "we don't have to write a new party platform. Ours still holds good from previous elections." Nor have the faces at the top of their list changed. "We have no problem of a charismatic leader disappearing."

His "realistic" forecast is that they can regain the fifth Knesset seat they lost in 1981. And his "optimistic" prediction, "The sky's the limit."

WHILE THE HQ staffs and volunteers are gradually working themselves into the election fever that keeps such operations going, the Haifa public appears quite indifferent. The elections are just not a topic.

Yet, on polling day, the city will undoubtedly cast its usual, higher-than-average percentage of votes.

Even the party pros privately concede that the results would not turn out much different if, instead of a long, drawn-out and expensive campaign, we had a shorter and cheaper one. The trouble is, they're not sure - so we're probably condemned to more of the same in the future, too. □

TO THE EXTENT that Israel can today claim to be a light unto the nations, despite the fog currently drifting across its features, much of that light was kindled some 70 years ago when Ra'anana Weitz would go out to meet his father treading home from other men's orchards around Rehovot, bowed by the weight of his day's work as a field labourer.

"He was desperately romantic," says Yosef Weitz's son today. "He became famous for loving faster than the Arabs. I remember going out to meet him and taking his hand and him saying that the competition with Arab labour was very tough, but that we were bound to win because if we didn't we wouldn't win anything in this land. I saw the strain and the will power needed by father to continue. I felt an emotional need to study agriculture on a scientific basis."

Yosef Weitz, whose own father and grandfather had snatched a livelihood from the forests of Russia by selling wood and planting new trees for the ones they felled, would go on to become the director of the Jewish Agency's Forestry Department and the prime force behind reforestation and land reclamation in the country.

Ra'anana Weitz himself grew up to become the dominant figure in the shaping of Israel's rural sector as a leader of the Jewish Agency Settlement Department and its chairman from 1962 until his retirement this month.

"Ra'anana is one of the greatest men to have risen in this land," says the department's current director-general, Yehuda Dekel. "In anything connected with this country's development, I wouldn't put him ahead of Ben-Gurion but I put him ahead of anyone else."

It was Weitz who conceived the methods - from regional planning to specialized farming - and the organization that helped transform the new Jewish peasantry into sophisticated farmers at the cutting edge of modern agriculture.

Weitz became a prophet - not an angry prophet in the wilderness but a visionary standing in the midst of a greening desert and exhorting his audiences in a booming voice about greater wonders yet to come. He sometimes strained their credulity with his optimistic sweep, and he sometimes was proved wrong; but in the main thrust of Israel's rural development he not only pointed the way but showed how to get there from the Lachish Project of the 1950s to the *mitzpanim* or "pre-settlements" riding the crests of the Galilee today.

The 250 Jewish settlements that existed when he joined the department in 1938 have grown to 1,000 and the original thinking invested in them has made Israel settlement know-how a major resource for the Third World.

ALTHOUGH he has stepped down from his position in the Settlement Department, which he joined in 1938, Weitz indicated in an interview this week that he had not been pensioned off as a prophet and that greater wonders still lie ahead - wonders to which he believes he has found the key.

"I have finally found the magic answer to the illness of Western civilization," said the 71-year-old Weitz, with no hint of a wink.

Working on a grant from the Twentieth Century Fund in the U.S., Weitz has developed during the past decade with a team of experts "a conceptual revolution" that will permit rural populations of the future to keep their young generations in place by bringing almost

every conceivable work opportunity to them, a possibility greatly assisted by the "second industrial revolution" of computerization and automation.

"Because Western economies developed on the principle of letting the man look for the job, they have created a civilization constantly on the move. It has meant the ruin of the ramified family and the single family and community values and relationships between neighbours. At the root of this undermining of the basic values of society is the loss of sense of belonging to a place and caring for those who live around them."

A glimpse of the future direction, says Weitz, can be seen in the new Negev region in the Galilee where non-agricultural co-operatives have been created. Indicative of the watershed importance he attributes to this new approach is the title he has chosen for the book that will describe it - *And it was Good*, a phrase borrowed from Genesis. "It will be a warning to the Third World not to follow the West."

IT WAS his family's peasant period in Rehovot, when they lived in a two-room mud house, that shaped Weitz's visions. "Even then, father understood that with all his romanticism the way things were going would lead nowhere, that we would end up with Jewish plantation owners and Arab workers. The solution was to use human ingenuity, Jewish inventiveness, to create a different kind of agriculture to support Jewish labour which needed compatible education, health and economic conditions."

Weitz was born in Rehovot in 1913. When the Turkish army retreated from the country towards the end of World War I, he was in Sejera, where his father was working as a farm manager. "I remember the soldiers fleeing barefoot and banging on the iron doors of Sejera and calling for *ekmek* - bread. Then came the Australians with their big hats pursuing them on motorcycles."

In the early 1920s the family moved to Jerusalem where Yosef Weitz began his afforestation work from the Jewish Agency headquarters. The family lived first in the Bukharan Quarter and then moved into the third house built in Beit Hakerem, when it was a distant suburb. Weitz would set out at 6 a.m. every morning with a classmate to trudge across the rocky hills for almost two hours to his school in the Bukharan Quarter. The distance was shortened somewhat when he transferred to the Gymnasium in Rehovot. He was with the first group of Palestinian-born youths sent for farm training (*hakhshara*) at Kibbutz Ein Harod.

However, learning conventional farming methods was not sufficient. "I had grown up with this *idde fixe* of studying modern agriculture and bringing in elements of science and technology. I saw it as the only way of creating the basis for what the Zionist movement dreamed about."

IN 1932 Weitz enrolled in the faculty of agriculture at the University of Florence. He spoke no Italian at the time; five years later he emerged with a doctorate signed by King Victor Emmanuel and an offer of a position at the university as assistant professor.

The university informed the Jewish Agency of the offer and their request that Weitz continue work on his thesis concerning plant genetics. The agency leaders, including Weitz's father, expected him to accept.

"I was called in by Menahem

Prophet emeritus



out outhouses." He was a romantic like my father and for him a village was the Ukrainian village of his childhood, smells and all." In the end, Weitz's nostalgic memories prevailed over Eshkol's.

The Lachish regional concept proved so successful that it was applied in areas of existing settlements. Weitz says that the Golan Heights region developed after the Six-Day War is the most successful implementation of the Lachish concept.

The concept has even been applied in the urban sector through the agency's Project Renewal Department headed by Yehiel Admoni. "When Begin proposed Project Renewal he spoke only of housing," says Admoni, a former director-general of the Settlement Department under Weitz. "The concept was expanded to include other aspects of infrastructure such as education, health and social welfare. This I brought with me from the Settlement Department."

AGRICULTURE in the early years of the state took the form of mixed farming. Homesteads usually had a few cows, some chickens, a vegetable plot, and some field crops - the main aim being to make the country as self-sufficient as possible. This was a limited form of production, however, and sometimes unbalanced. A surplus of milk at one point led Eshkol, in his wry manner, to denounce cows as "enemies of the state."

It was Weitz who suggested that specialized farming should be substituted for the more traditional form. Farmers using the latest scientific methods would concentrate on crops that could be processed industrially, such as sugar beets, or exported.

Settlement Department veterans say that among Weitz's major contributions was his shaping of the department into a highly professional organization, with extraordinary motivation and clear criteria that insulated it in large measure from political pressures, or demands from individual farmers or settlements, for more favourable treatment. He also closely consulted with the farmers' associations in order to avoid the rule-by-edict that had marked Baron Rothschild's settlements early in the century.

WHEN WEITZ first proposed his regional planning concept, he was considered too young, at 40, to occupy the unfilled position of director-general of the department. He held, instead, the post of acting director-general. Two years later, in 1955, he became director-general, and, in 1962, upon Eshkol's becoming prime minister, he succeeded him as chairman of the department.

In this capacity he came up with the idea of the industrial village, when he saw that the importance of agriculture was waning. "Only six per cent of the population is engaged in agriculture today compared to 22 per cent in the early 1950s but it is producing 50 times more than then." Rural values and quality-of-life, however, could be maintained, said Weitz, in non-agricultural villages organized in varying forms of communal association. Yehiel Admoni, who worked under him as director-general, observes: "His imagination was always working."

Weitz himself didn't mention the above accomplishments when asked what he considers his most important work. "I accomplished two main things in the last 30 years. One was to translate Israel's unique experiment into a universal approach - the Rehovot approach." It was in his birthplace that Weitz established, in 1962, the Settlement Study Centre, where some 1,500 foreign experts have attended courses. "They are

Ra'anana Weitz, the dominant force behind Israeli rural development for more than three decades, has left the Jewish Agency's Settlement Department. But he is not about to retire from his life-long work as a planning pioneer. The Post's ABRAHAM RABINOVICH reports.

Ussishkin [chairman of Jewish National Fund and second only to Ben-Gurion in importance in the Yishuv] who said 'I was very glad to get that letter. Of course you're going to finish your studies and become a professor and then come back.' I said to him, 'I'm sorry, I don't want to become a professor. I want to become a village instructor.'

Weitz was one of the six young agronomists taken on by the department in 1938 for the new "Tower and Stockade" settlements being put up overnight at strategic points around the country. His first posting was at Ma'oz Haim in the Beit She'an Valley, where three settlement groups were lodged in the small stockade awaiting the construction of permanent settlements. The planning of those settlements at Kfar Ruppin, Ma'oz Haim and Neve Eitan was Weitz's first professional task.

With the outbreak of World War II, Weitz joined the British Eighth Army, where his knowledge of Italian won him a place in an intelligence reconnaissance unit. He participated in D-Day Landings in both Sicily and the Italian mainland. One of his two brothers was killed with the Hagana in 1946.

RETURNING to the Settlement Department after finally shedding his uniform, Weitz was confronted with another drama of historic proportions - the settling on the land of tens of thousands of immigrants pouring in from the displaced persons' camps of Europe and the lands of Islam. Under the then chairman of the Settlement Department, Levi

Eshkol, these immigrants were channelled into 500 new settlements. It was a monumental operation and Weitz played a key role, under Eshkol, in its organization.

In 1953, Weitz formulated a revolutionary proposal that rural planning be organized on a regional basis rather than on retaining the one-to-one relationship between central authority and individual settlements. Regional organization would make available services through economy of scale that the individual settlements could not afford separately. There was opposition to this concept, which some saw as an attempt to divert power from the central state to autonomous Mapai strongholds. But the idea was approved for implementation at Lachish, a large unsettled area open to Arab marauders from the adjacent Gaza Strip.

FORTY settlements were built at Lachish, grouped in clusters around service centres which included schools. At the centre of the region was the new town of Kiryat Gat, which provided marketing and processing facilities for the produce of the region, including a cotton gin mill and a textile plant. Agronomists resident in Lachish closely guided water distribution and crop growth.

In setting down guidelines for Lachish, Weitz recalls, he had stipulated indoor plumbing for the settlers' houses. He remembered his own tribulations in Rehovot, when he had to use the outhouse in winter. Eshkol objected. "He said: 'Ra'anana, it won't be a village with-

(Fishman)

out outhouses." The pseudo-nationalist lines in Lachish made it a disaster.

No less inevitable, said Weitz, is the passage of the time of "child rule" and the country will recover from the Lachish fall but not on its feet. The word Lachish Israeli society, he says, is that exploitation of Arab labour will reverse the real Zionist revolution that changed the nature of Jewish society. It will return Jews to being managers and merchants.

The West Bank settlements created under the Likud, he said, are "empty balloons." They are not economically self-sufficient or socially coherent. What would be their fate in any peace settlement? "You don't have to deal with the puppets but with the lever that created the cash."

Weitz will continue to supervise the Settlement Study Centre in Rehovot - his home is still in Moshav Ora outside Jerusalem - and to maintain a firm hold of his prophet's trumpet. IT IS fitting that his main professional activity at the end of his career shifts back to the town which had inspired it. "The peasant environment I was born into is still part of me. If you ask me to name something that's good I will instinctively say bread from the oven on Fridays that I would dip into the big jar of sour milk my grandmother kept for making cream. The best cream would rise to the top."

What young Ra'anana lapped up in Rehovot was not just his grandmother's cream but his father's values and a peasant sturdiness which have nurtured him - and through him, many others - to this day.

The electorate's revolt in 1977 against the Labour establishment, which had long patronized it, was inevitable, says Weitz. "Labour, with the best intentions in the world, had brought in a multitude of peoples from different cultures. A clash

was inevitable. The pseudo-nationalist lines in Lachish made it a disaster."

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EARLY FROM HIS cotton fields in the moshav, further still in spirit from the small Tunisian fishing village where he grew up, Nissim Zvili has been spending the past year and a half in the study hall of Cambridge, Oxford and Rehovot, to prepare himself for the chairmanship of the Settlement Department being vacated by Dr. Ra'anana Weitz.

The 41-year-old farmer, whose education had never extended past high school, has been training himself with language and planning skills according to a programme organized by Weitz himself.

"He is representative of the second generation of Beautiful Israel," says Weitz. "They should take over. I'm happy to be succeeded by a cultured, civilized leader."

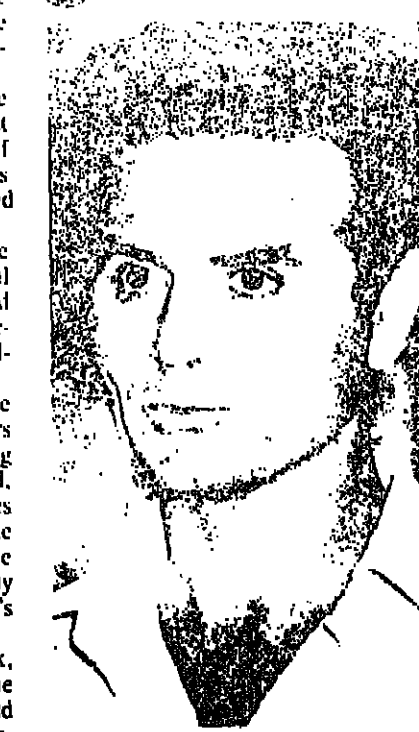
At Cambridge, Zvili spent five months learning English seven hours a day, five days a week and lodging with an English family. At Oxford, he spent three months taking courses in planning and economics under the guidance of a tutor. In Rehovot, he took courses in the Settlement Study Centre and Hebrew University's Faculty of Agriculture.

"I feel ready," he said this week, as he waited for the decision of the board of governors of the World Zionist Organization on his candidacy and his first public speech in English.

ZVILI WAS 14 when his family emigrated from the Tunisian village of Mahadia to Moshav Olesha in the Hefer Valley. His father, a cloth merchant in Tunisia, turned to farming under Settlement Department tutelage.

After graduating from an agri-

The second generation



rapidly assumed a leadership role in the village, rising from youth councilor to chairman of the council.

He also became active in the Moshav Movement and in 1968 was tapped by Uzi Baran to serve as information chairman of the Young Leadership division of the Labour Party. He later succeeded Baran as chairman of the division and in 1977 became the Moshav Movement's representative on the central committee of the Histadrut. Two years ago, when Weitz indicated his intention to resign, Zvili won a contest within the Moshav Movement as its candidate for the post.

HOW DOES he feel about stepping into the boots of Ra'anana Weitz? "With all respect to Ra'anana, I'm not stepping into his boots. I come with my own work shoes, my own style. I know how to listen, to ask questions and to make decisions. The department's professional staff is the best in the country. I see my role as fixing policy and making sure it's carried out."

His political views, he indicated, are identical to Weitz. But he anticipated no difficulty in working with his Herut co-chairman, Matti Drobless. The political weight of the two men might be decisively altered after next month's election. In any case, the line Zvili intends to pursue is a slowing down of the pace of new settlements and strengthening of existing settlements.

Married and the father of three, Zvili maintains his farm but has switched to cotton growing that he can handle on weekends. Even those weekends, however, will likely get shorter. "There is much to do," he says.

cultural high school, Nissim joined the paratroopers and participated with his paratroop reserve unit in the battle for Jerusalem in 1967.

Zvili was the first youth from Olesha to return to the moshav after completing army service. "I had a choice between continuing my studies or returning to the moshav. I felt a closeness to the moshav from my first week there." The young man

- Oval Dining Table, model Skola 160 x 105 extending to 260cm available in black stain or oak. Price in oak was \$844. - now \$580.
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- Danish wall unit in teak, model 4000X - 244cm wide 170cm high, including 3 large cupboards, bookshelves & glass door display cabinet. Usually \$887. - now \$685.
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- Model X/31 easy chair with metal frame in attractive colours, red, yellow, blue, brown, comfort table matching cushions. - now \$98.
- 2 seat sofa matching model 891, was \$181. - now \$155.
- Louvre Wardrobe white - price includes assembly in your home, 242cm high, 2 door 100cm wide, was \$680. - now \$433.
- 3 door 147cm wide, was \$787. - now \$609.
- 4 door 196cm wide, was \$1,025. - now \$793.
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The strange story of Daniel Ben Ya'acov

The Jerusalem Post's HIRSH GOODMAN hears a tale of espionage and conspiracy, from a man who claims to have uncovered Soviet spy Israel Beer 11 years before his arrest.

IF DANIEL Ben Ya'acov's story is true, we will have to question legends we have never questioned before: the integrity of the secret service, always thought to be above reproach; the integrity of those who headed it; and even the integrity of David Ben-Gurion, who was prime minister at the time.

Ben Ya'acov's story is about how a Soviet spy was allowed to continue to have access to classified data for 11 years after conclusive evidence had been given the secret service indicating that the man was a spy. And it is a story of persecution, including officially sanctioned thuggery, directed against a man who tried to reveal the truth to those who were supposed to be dedicated to upholding it.

Only Daniel Ben Ya'acov knows for sure whether the shadowy events he describes occurred exactly the way he says they did. He appears to believe to the depths of his soul that they occurred.

The story began in 1951 when Ben Ya'acov told five members of the intelligence services that Israel Beer, a confidant of Prime Minister David Ben-Gurion and a senior official at the Defence Ministry, was in fact a Soviet agent. Ben Ya'acov produced proof that Beer was not all he claimed to be, and that much of his curriculum vitae was a total fabrication—Beer had never been a partisan in the Spanish Civil War and his academic credentials were fake.

When those in the shadows would not listen, Ben Ya'acov told others. He was always careful to choose men he could trust and, more important, men who would be credible witnesses when the time came.

Ben Ya'acov understood early on that he would need witnesses one day. He knew that what was happening to him was so incredible that his word alone would never be enough to convince others.

NOBODY KNOWS exactly who Daniel Ben Ya'acov is, or where he came from. He began to frequent

Jerusalem's coffee houses shortly after the War of Independence, holding court to a group of people who today, more than 30 years later, still remember the mesmerized silence with which they listened to him. He held forth on everything and anything. In 1956, months before the event, he predicted there would be a war in Sinai. He mentioned the participants and discussed how it would be fought. He possessed an encyclopedic knowledge of military history and spoke eight languages fluently. In dress and manner he stood out like a rose in a thornbush: always the perfect English gentleman, with an accent to match. But Ben Ya'acov was not from England, and no one could ever quite establish where he was from. He did serve with the British Army during World War II, apparently as an intelligence officer, and he had the scars to prove it.

The history of his association with the Zionist cause is also unclear, though he apparently worked with the Hagana in England.

But despite the obscurity of his background, he seemed to know everyone and everyone seemed to know him. He would drop prominent names with an ease that disconcerted mere name-droppers; and he seemed to be intimately familiar with the working of the secret service and defence establishment.

He found out about Beer, Ben Ya'acov says, when he was offered a job at the Defence Ministry's department of military history, which was headed by Beer at the time. Wanting to know whom he would be working for, Ben Ya'acov started checking and, according to him, the deeper he dug the more it became apparent that there was a lot more to be discovered. Contacts, whom he names, but who cannot yet be identified in print, found out that Beer had done none of the things he had claimed to have done, that his whole past was a sham. And then Ben Ya'acov made the mistake of his life—he talked.

From that time on his life became a nightmare. He was arrested dozens of times on charges that never stuck, including murder and rape. He was beaten up by thugs on street corners. Whenever he applied for a job, someone else usually got it; whenever he got a job, he was fired soon afterwards. He was followed and his telephone was bugged. His personal life collapsed around him.

BEN YA'ACOV started telling me his story about four years ago. At first I listened more out of politeness than interest, with more tolerance than patience. I had met him in the early 1970s, when he appeared to be attached to the commander of our



Daniel Ben Ya'acov, in a photograph he says is '32 years old.'

paratroop company in the Jordan Valley. Ben Ya'acov was there under circumstances that still remain misty, dressed in a uniform that always seemed to be freshly pressed; his Kalatchnikov rifle was spotless. I also recall seeing him in the company of a woman I knew who headed the office of one of the country's top intelligence chiefs in the early years of the state. She always seemed to listen with great attention to what he had to say.

Our first meetings were extremely strange. Ben Ya'acov wanted to be vindicated. He wanted his story to be published. He wanted to be rehabilitated.

He knew I did not believe him at first. Appointments with people who were supposed to verify what he was saying were somehow never kept. Instead there were more meetings and more phone calls, and each time the tale became more and more fantastic.

After a while I tried to avoid his calls, but never could. He always managed to get through. He displayed no anger over broken appointments, saying only that the time would come when I would have to believe him.

His credibility took a battering when I received calls at night about the radio stations being taken over by revolutionaries, and convoluted messages that could not be understood. But somehow I could not bring myself to discount totally what he was saying. Ben Ya'acov had too much inside information to be dismissed simply as a crank.

AND THEN, a few months ago, he produced a list of names of people who could vouch for him, among them leading figures in Israel's secret service past and present.

I copied the list, but did nothing with the information.

About three months ago I received a call from a Defence Ministry official. The man identified himself and said he was calling on behalf of Ben Ya'acov. He would like to verify certain aspects of the Ben Ya'acov story. Suspicious, I asked for his phone number and called the man back. He was indeed an official at the Defence Ministry. Ben Ya'acov, he said, had fingered Israel Beer very early, and it was true, he said, that Ben Ya'acov had suffered as a result.

The official would not elaborate, and at the end of the conversation I felt cheated. But the call was important for two reasons: it indicated that at least part of Ben Ya'acov's story was true, that he had fingered Israel Beer in 1951; and, what was more important, there was someone who was prepared to give the story credence.

He was a staunch defender of Ben-Gurion's view of the cardinal importance of the defence establishment in Israel life—one of the chief points raised during the Lavon affair. In one article on the "affair," he suggested that there was no alternative to a Ben-Gurion leadership—with the possible exception, he suggested, with what was understood to be the irony, of Moshe Sneh. In the Palmach days he was known to be on very good terms with the commander Yitzhak Sadeh, as well as with Moshe Carmel. He left the Army with Sadeh and Yigal Alon in 1949.

Beer did not join Sneh, however, when the latter broke away from Mapam and created a "Left Branch" party.

Soon, Beer began to be seen at Mapai rallies. He used to explain that his change of mind had been brought about by his admiration for Ben-Gurion.

Over coffee, he could speak lengthily in his rather hoarse, inarticulate

ISRAEL BEER, the well-known military commentator whose arrest on charges of spying for a foreign power has just been announced, was born in Vienna to a family which is understood to have been assimilationist and atheist. His age is variously given as 49 and 53.

Beer belonged to left-wing groups in his youth, and later fought with the Schutzbund in the anti-Dolfuss rising. At the same time, he graduated from the Reinhardt School of Dramatic Art, going to work as assistant stage director at the Burg Theatre.

When the Spanish Civil War broke out, he joined the International Brigade, becoming a colonel before the war was over. At the war's end, he accepted an invitation by the Russians to become a cadet at the Frunze Military Academy.

Stopping off in Vienna for a few days—Beer used to tell acquaintances—he happened to get hold of a copy of Alex Bein's biography of Theodor Herzl. "I read it without

stop the whole night, and in the end, I changed my mind and came to Palestine."

Still wearing his International Brigade uniform, he walked into the Zionist Organization offices in Vienna, where his appearance rather frightened the officials. (Those were nervous days in Vienna, on the eve of Anschluss.) Beer said he wanted to go to Palestine—illegally.

By Beer's own account, he arrived in Palestine in 1938 and joined the Jewish Settlement Police. His acquaintances generally agree that he was a man who made his presence felt, and he quickly rose to an important position in the Hagana. He took part in Palmach training courses, and his theoretical knowledge proved invaluable and led to his becoming a member of the Hagana's planning bureau. He fought in the War of Liberation and distinguished himself as the planner of the operation which opened up Galilee.

In his recent articles in *Ha'aretz*,

Who was Israel Beer?

This profile of Israel Beer appeared in The Jerusalem Post on the day his arrest was announced, in the summer of 1961.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULL OUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

CRUISE—A portrayal of the life of a couple through theatre, sculpture and movement. Train Theatre production. (Train Theatre, Liberty Hall garden, tomorrow at 9 p.m.)

A GOOD JERUSALEM BOY—From the theatre production. Israel today set against a background of the Fifties. (Richard Behar Centre, Thursday at 9 p.m.)

GIFTED—(Haifa Municipal Theatre production. About a theatre group in the Yeha Ghetto. (Jerusalem Theatre, Monday at 4.30 and 9 p.m.)

JUBILEE—Khan production. A macabre play taking place in a Jewish cemetery in Germany in 1983. (Khan, tomorrow at 9.10 p.m.)

MIDNIGHT SUN—Train Theatre production. An Arise legend of the vanished sun, with actors and puppets. (Khan, today at 2.30 p.m.)

SATAN IN MOSCOW—By Mikhail Bulgakov. Beersheba Municipal Theatre production. A satire. (Jerusalem Theatre, Thursday at 8.30 p.m.)

THE SEAGULL—By Chekhov. Beersheba Municipal Theatre production. (Jerusalem Theatre, tomorrow at 9 p.m.)

"SHIM"—The pressures and struggles of 3 Jewish workers. (Pugot, tomorrow at 9.30 p.m.)

Tel Aviv area

BEHIND THE FENCE—By Chaim Nachman Bialik. Habimah production. (Habimah, Small Hall, tomorrow at 9 p.m., Sunday through Thursday at 8.30 p.m.)

EXISTENCE AND ENTERTAINMENT—Surrealist cabaret. Lyrics by Yoram Kizor, music by Shimon Grunich. (Rishon LeZion, Tel Aviv, tonight at 10 p.m.; T.A. Neve Zedek, tomorrow at 9.30 p.m.)

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

MORNING OF BAROQUE MUSIC—Idit Shemer, flute, recorder; Udi Sela, recorder; Walter Heller, violin; David Moriy, cello; David Shemer, harp. Works by Bach, Goldberg, Dvorak. (Mann Auditorium, tomorrow at 9 p.m., Sunday; works by Mozart, Elgar, Beethoven. (Monday through Wednesday)

"COMPOSERS INTRODUCE THEMSELVES"—Various musicians perform works by Oded Anaf and Noa Guy. (Tel Aviv Museum, Sunday)

EVENING OF SPANISH MUSIC—The Jerusalem Symphony Orchestra. Conductor Sergiu Comissiona. Soloist Elliot Fisk, guitar. Works by Ravel, Debussy, Rodrigo, Ravel. (St. Peter's Basilica, tomorrow at 9.30 p.m.)

KIBBUTZ CHAMBER ORCHESTRA—With the Norwegian Soloists Choir. Conductor Avi Oshrovi. Soloists: Arnan Wiesel, piano; Robin Weisel-Caputo, soprano. Works by Puccini, Mozart, Fauré. (YMCA, Sunday)

TERRACE CONCERT—Free State University Choir from South Africa. Programme includes classical and folk songs. (Israel Museum, Tuesday at 6 p.m.)

THE ISRAELI SINFONETTA, Beersheba—Conductor Mendel Rodan. Soloists: Pierrette Delange, soprano; Elzbieta Deran, tenor. An evening of repertoire by Offenbach. (Jerusalem Theatre, Tuesday)

Tel Aviv area

PIANO IMPROVISATIONS—Yitzhak Stein. (Tel Aviv, tomorrow at 11 a.m.)

THE FALL—By Albert Camus. Habimah production. The rise and fall of a Parisian lawyer. (Old Jaffa, Habimah, Wednesday, Thursday at 9 p.m.)

THE INTELLECTUAL, THE WHORE AND THE CLOWN—Mini musical. Habimah production. (Old Jaffa, Habimah, tonight at 10 p.m., Tuesday at 9 p.m.)

MUCH ADO ABOUT NOTHING—By Shakespeare. Haifa Municipal Theatre production. This version places the action in 1917, with Albus's entrance into Palestine. (Habimah, Large Hall, tomorrow at 9 p.m.)

NO ENTRANCE TO PARLIAMENTARY DOORS—One-woman show by Bilha Yavin. A satire of Israel today. (Theatre Club, 7 Mendel, Wednesday at 9.30 p.m.)

ORISEIA—By Aeschylus. Habimah production. (Habimah, Large Hall, Sunday through Tuesday at 8.30 p.m.)

QUARTET FOR TWO—Selection of love excerpts from plays by Beckett, Pinter, Wilde and Wilder (in English). (Imperial Hotel, 66 Hayarkon, tonight at 10 p.m.)

TOP GIRLS—Satire. Cameri Theatre production. (Tel Aviv, Monday through Thursday at 8.30 p.m.)

Haifa

"DOD REEL GOES ROUND AND ROUND"—By Shimon Grunich. (Old Jaffa, Habimah, tomorrow at 9 p.m.)

NOT NOW DARLING—Comedy. Yavut Theatre production. (Shavit, tonight at 10 p.m.)

SATAN IN MOSCOW—(Haifa Theatre, Sunday at 8.30 p.m.)

Others

THE SOUL OF A JEW—Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hate. (Beersheba Theatre, tomorrow at 8.30 p.m.)



'The Intellectual, The Whore and The Clown,' a mini musical at Habimah Theatre, Old Jaffa, tonight and Tuesday.

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ—With well-known musicians. (Pugot, Wednesday at 9.30 p.m.)

APPLES OF GOLD—Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Ramada Renaissance Hotel, Sunday at 8.30 p.m.)

ASHIRA—Sings original songs in English. For women only. (Moshe's Coffeehouse, 11 Salomon, Monday at 8.30 p.m.)

THE BEST OF SHALOM ALEICHEM—Stories by the famous Yiddish writer, performed in English. (Habimah, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

"HAKOL OVER HABAHA"—Humorous programme. (Richard Behar Centre, tomorrow at 9.30 p.m.)

ISRAELI FOLKLORE—Taste of Israel. Dancers. Pinauti Talmud folklorists. (International Cultural Centre for Youth, 12 Erez Rabin, tomorrow at 9 p.m.)

JAZZ—With the Freddie Weigand Trio. (Habimah, Monday at 9 p.m.)

JAZZ—Freddie Weigand, piano; Eric Heller, bass; Saul Glashorn, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

MUSICAL MELAVE MALKA—With new Dvora Yehuda Band. (Mt. Zion Centre, tomorrow at 9.45 p.m.)

MUSICAL MELAVE MALKA—Hasidic rock with Sela. (Israel Centre, 10 Straus, tomorrow at 9.45 p.m.)

TOFA'AM—Jewish music by women for women only. (Israel Centre, 10 Straus, Thursday at 9 p.m.)

BETWEEN BELLS—Musical about a school. (Beit LeSela, tomorrow, Monday at 9 p.m.)

BLACK VELVET—Irish folk music. (Old Jaffa, Habimah, tonight at midnight)

DUDU TOPOAZ—Sonic evening. (Neve Zedek, tonight at 10.30 p.m.)

GENTLEMEN THE HYSTERIA RETURNS—By Moti Giladi. Singing, dancing and acting. (Givatayim, Shavit, tonight at 10.30 p.m.)

GUITAR HAIPENING—With flamenco guitarist Baldo (Oli and friends). (Beit LeSela, Sunday at 9 p.m.)

A LUPRY BALLAD—Songs, stories and soul music with Andre Zveig and his group. (Rehovot, Mofet, tomorrow at 8.30 p.m.)

HAGANASHI HANOVER—Programme of humour and satire. (Habimah, Kina, tonight at 10.30 p.m.; Nahmani, tomorrow at 9.45 p.m.)

HUMOROUS PROGRAMME—With Meni Tzvi and Tuvia Tzafir. (Old Jaffa, El Hamam, tonight at midnight)

JAZZ—Danny Gottfried, piano; Albert Pinneria, flute, clarinet; Teddy Kling, cello. (Habimah, tomorrow at 9.45 p.m.)

CHILDREN AND YOUTH

Jerusalem

CAGLIOSTRO THE FANTASTIC—Magic show. Plus acrobats, clowns, 5-piece band. (Israel Museum, Mayer Terrace, Sunday, Thursday at 5.30 p.m.)

THE ENCHANTED SHOW OF PABLO ARIEL—Everything is magical: shapes, colours, music, mime (for ages 5-9). (Israel Museum, Tuesday, Wednesday at 4 p.m.)

THE JERUSALEM BIBLICAL ZOO—Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 11 a.m.)

THE KING AND THE MOON—Puppet theatre for age 4 and above. Stories of kings, princes and children. (Train Theatre, Liberty Bell Garden, Monday at 5 p.m.)

LET'S HAVE AN ORCHESTRA—With the Rehovot Youth Orchestra, students at the Gush Etzion Music Centre, and members of the Rubin Music Academy Orchestra of Jerusalem. Conductor Gary Berlin. Narrator Dan Kauer. Works by Mozart, Vivaldi, Schubert, Rossini, Stravinsky, Beethoven, Britten. (Jerusalem Theatre, Wednesday at 11.30 a.m.)

SNOW WHITE—Puppet theatre (Train Theatre, tomorrow at 11.30 a.m.)

STORY HOUR—A collection of folk tales, plus original stories. (Khan, today at 2.30 p.m.; Philip Lown, Kiryat Yovel, Thursday at 11 a.m.)

Tel Aviv area

"PANTO"—Musical pantomime with Hana Rosene and friends. (Beit LeSela, tomorrow at 11.30 a.m.)

THE PRINCES WHO DIDN'T LAUGH—A crazy legend. (Old Jaffa, Habimah, tomorrow at 11 a.m.)

DANCE

Tel Aviv area

INBAL HOSTS HABREIRA HATIV'IT—Selections from the group's new programme. (Neve Zedek Theatre, Thursday at 9 p.m.)

A TRIBUTE TO INBAL—On its 35th anniversary. With the following dance companies: Bat Sheva, Kol U'dmama, Kibbutz Dance Group, Inbal Dance Theatre. (Neve Zedek Theatre, 6 Yehiel, Tuesday at 9 p.m.)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post office in Jerusalem (in writing) on the Sunday morning of the week of publication.

contrabass. (Cafe Piz, 84 Hayarkon, tomorrow at 11 a.m.)

THE MAGICAL TRIO—Jazz with Michael Greenblatt, Itzhak Dizengoff, Zipora Bat-Yehuda. (Don Hotel, Monday at 9 p.m.)

MEIR ARIEL—Programme of songs. (Old Jaffa, Habimah, Monday at 9 p.m.)

MUSICAL CAHARET—On Tel Aviv people and places. (Beit LeSela, Upper Cellar, tonight at 10 p.m., tomorrow at 9.30 p.m.)

SHALOM HANACH—Mellow songs. (Tel Aviv, tonight at 9.30 p.m. and midnight, tomorrow at 9 p.m.)

UPPER JAZZ CELLAR—With well-known musicians. (Beit LeSela, Sunday at 10 p.m.)

YEHUDIT RAVITZ—Sings her songs. (Old Jaffa, El Hamam, tonight at 10 p.m.)

Haifa

GENTLEMEN THE HYSTERIA RETURNS—(Haifa Auditorium, tomorrow at 9.45 p.m.)

Others

APPLES OF GOLD—See Jerusalem. (Tel Aviv, Monday, Thursday at 8 p.m.)

KAVERET BAND—Reunion after 10 years for a series of concerts. (Elit, Amphitheatre, Tuesday at 9 p.m.)

MATTYAHU AND ALEXANDER—Music by Sasha Argov. Presented by Matti Caspi. (Elit Hotel, tonight at 10.30 p.m.)

WALKING TOURS

(In English)

Jerusalem

Jerusalem Through the Ages

Sunday and Tuesday at 9.30 a.m., Thursday at 2 p.m. — Jewish sites, Curds, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archaeology in the Jewish Quarter: Israelite Tower, Curds, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets on the spot.

Archaeological Tours

Daily at 9 a.m., 11.30 a.m., 2.30 p.m., Friday at 9 a.m. — Jewish Quarter archaeological and historical tour.

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ONO in Jerusalem Cinema

Houses 18, 19, 24, Tel. 4151x7
Fri. June 29
Double feature/1 ticket:
Star Wars 2.30
The Spy Who Loved Me 4.30
Sat. June 30
Allegro Non Troppo 8
Rear Window 9.30
Sun., July 1
Star Wars 4.30
Double feature/1 ticket:
The Spy Who Loved Me 7
The Shogun 9.15
Mon., July 2
Star Wars 5
The Shogun 7.15
Rear Window 9.30
Tue., July 3
Raiders Of The Lost Ark 4.30
Allegro Non Troppo 7
Rear Window 9
Wed., July 4
Double feature/1 ticket:
(Special Edition of)
Close Encounters Of The Third Kind 4.30
Raiders Of The Lost Ark 7
Close Encounters Of The Third Kind 9.15
Thurs., July 5
Double feature/1 ticket:
Raiders Of The Lost Ark 5
Close Encounters Of The Third Kind 7
Holders Of The Lost Ark 9.30

EDEN BREAKDANCE

Sat. 9.30
Weekdays 4, 7, 9

EDISON CASAH

Sat. 9.30
Weekdays 4, 7, 9

HABIRA BLAME IT ON RIO

Sat. 9.30
Weekdays 4, 7, 9

ISRAEL MUSEUM PINOCCHIO

Sun., Mon., Thur. 11.30, 4;
Tue., Wed. 11
Rear Window

KFIR THE HERO IS BACK

Sat. 9.30
Weekdays 4, 7, 9

MITCHELL LA TRAVIATA

Sat. 9.30
Weekdays 4, 7, 9

RON NARAYAMA

7th week
Sat. 9.30
Weekdays 4, 7, 9, 15

ORION EDUCATING RITA

6th week
Sat. 9.30
Weekdays 4, 6, 45, 9
10.30 a.m.: GREASE II
IS250 for 10.30 showing

ORNA POLICE ACADEMY

2nd week
Sat. 9.30
Weekdays 4, 7, 9
Sunday 15:00

SEMADAR FIDDLER ON THE ROOF

2nd week
Saturday 9.30
Weekdays 7, 9, 15

SMALL AUDITORIUM BINYENI HA'UMA

2nd week
Sat. 9.30
Weekdays 7, 9

TEL AVIV Cinemas

ALLENBY CASAH

Tonight 10, Sat. 9
Weekdays 4, 8

BIN-YEHODA FOOTLOOSE

8th week
Directed by Herbert Ross.
With Kevin Bacon, John Lithgow,
Diane West
Friday night 9.45, 12
Saturday 7.30, 9.40
Weekdays 5, 7.30, 9.40

CHEN CINEMA CENTRE

Advance ticket sales only at box
office from 10 a.m.

CHEN 1 POLICE ACADEMY

32nd week
Tonight 10, 12.15
Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.40

CHEN 2 THE RETURN OF MARTIN GUERRE

8th week
Friday night 9.50, 12.15
Saturday 7.20, 9.45
Weekdays 4.40, 7.20, 9.45

BETH HATEFUTSOTH JEWISH CINEMATHEQUE

Jewish film week
3 films daily. Contact
us for details

CHEN 4 STAR 80

4th week
Friday 10, 12.15
Saturday 7.25, 9.40
Weekdays 11.30, 1.30, 5, 7.25, 9.40

CHEN 5 CROSS CREEK

8th week
Tonight 9.45, 12.15
Saturday 7.40, 9.40
Weekdays 10.30, 1.30, 4.45, 7.15, 9.40

CINEMA ONE B.M.X. BANDITS

Friday 10
Saturday 7.40, 9.40
Weekdays 5, 7.40, 9.40

CINEMA TWO YENTL

Saturday 10
Weekdays 4.30, 7, 9.40

CLASS 86 Allenby Rd.

Sat. 8, 10
Weekdays 7.30, 9.40

WATCH OUT WE ARE MAD

Tonight 10: EDUCATING RITA

DEKEL THE TURNING POINT

2nd week
* SHIRLEY MACLAINE
1983 Academy Award winner
* ANNE BANCROFT
With dancers, Mikhail
Baryshnikov
and Leslie Browne
7.15, 9.40

DRIVE-IN UNCOMMON VALOR

2nd week
Tonight 10.15
Sat. and weekdays 10
Weekdays 10.15
Sat. and weekdays 10
NEVER CRY WOLF

ESTHER LES COMPERES

16th week
* GERARD DEPARDIEU
* PIERRE RICHARD
Fri. 10, Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

GAT THE BIG CHILL

In a cold world you need your friends
to keep you warm.
Saturday 7.30, 9.40
Weekdays 7.30, 9.40

HOD BREAKDANCE

Tonight 10
Saturday 7.30, 9.30
Weekdays 5, 7.30, 9.30

LE RENAISSANCE THE FRENCH INSTITUTE

111 Hayarkon St.
3rd week
BURNING LAND
(TERRE BRULANTE)
Sat. 7.30, 9.30;
Weekdays 5, 7.15, 9.30

LEV I Israel Premiere

La Traviata

A FRANCO ZEFFIRELLI FILM
Tonight 9.30, Sat. 7.45
Weekdays 4.30, 8

ZELIG

Tonight 11.15, Sat. 9.30
Weekdays 1.30, 9.30

THE DRESSER

Tonight 11.15, Sat. 9.30
Weekdays 1.30, 9.30

LIMOR YELLOWBEARD

3rd week
Tonight 10, 12;
Sat. 11.30 a.m., 7.40, 9.40
Weekdays 5, 7.40, 9.40

MAXIM THE TURNING POINT

2nd week
Tonight 10.15
Sat. and weekdays 10
Weekdays 10.15
Sat. and weekdays 10
NEVER CRY WOLF

MOGRABI AGAINST ALL ODDS

3rd week
Tonight 10, Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.40

ORLY ROPE

2nd week
The essential Hitchcock
Sat. 7.40, 9.40

PARIS ERENDIRA

7th week
Tonight 10, Saturday 7.15, 9.40
Weekdays 10, 12, 2, 4, 7.15, 9.40

TEL AVIV THE HERO IS BACK

20th week
Tonight 10, 12.15
Sat. 7.40, 9.40
Weekdays 5, 7.40, 9.40

TEL AVIV MUSEUM MY DINNER WITH ANDRE

15th week
Discover Louis Malle's
"Best picture of the year"
Chicago Sun Times
Written by and starring
Andre Gregory and Wallace Shawn
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PREER LE BAL

5th week
National premiere
A film by Ettore Scola
Winner of a Silver Bear - Best
Director, Berlin Film Festival
3 Oscars (French Oscar) - Best
Picture, Best Director, Best Music
Saturday 7.30, 9.40
Weekdays 5, 7.30, 9.40

SHAHAF BLAME IT ON RIO

Israel Premiere
A Stanley Donen film
* MICHAEL CAINE
* JOSEPH BOLOGNA
* MICHELLE JOHNSON
Tonight 10, 12; Sat. 7.40, 9.40
Weekdays 5, 7.40, 9.40

STUDIO OPERATION EAGLE

20th week
The Israeli army comedy, driving the
country mad.
With Paul Smith
Friday 2.30, 10; midnight
Sat. and weekdays 5.30, 7.30, 9.40

ZAFON B.M.X. BANDITS

4th week
Sat. 6.45, 9.30
Weekdays 5, 7.30, 9.30

TCHETEL BLOOD WEDDING

4th week
Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.40

BANNY AND ALEXANDER

Tonight 10
Weekdays 5, 7.30, 9.40

HAIFA Cinemas

AMPHITHEATRE UNCOMMON VALOR

2nd week
* GENE HACKMAN
* FRED WARD
Sat. 7, 9.15
Weekdays 4, 7, 9

ARMON CASAH

Israel Premiere
(Crescent Singer)
* PINNA ROSENBLUM
* ILMARINEN
* ZOHAR ARGOV
Sat. 7.15, 9.15
Weekdays 4.15, 7, 9.15

ATZMON BREAKDANCE

5th week
Sat. 7, 9.15
Weekdays 4, 7, 9

CHEN TERMS OF ENDEARMENT

3rd week
Sat. 7, 9.15
Weekdays 4, 7, 9

FRENCH CULTURAL CENTRE DE FEMMES DE SCAUX

Sat. 7
LEN SOEURS OU L'EQUILIBRE
DU BONHEUR
Sun. 7
IL N'Y A AUCUNE RAISON
PRECISE POUR QUE JE TREMBLE
AINSI

MORIAH TURNING POINT

Oscar winner
* SHIRLEY MACLAINE
* ANNE BANCROFT
6.45, 9

ORAH BLAME IT ON RIO

* MICHAEL CAINE
* MICHELLE JOHNSON
No complimentary tickets
Sat. 7, 9.15
Weekdays 4, 7, 9

PREER POLICE ACADEMY

2nd week
Sat. 7.15, 9.15
Weekdays 4.15, 7, 9.15

RON THE HERO IS BACK

20th week
Tonight 10, 12.15
Sat. 7.40, 9.40
Weekdays 5, 7.40, 9.40

STUDIO OPERATION EAGLE

20th week
The Israeli army comedy, driving the
country mad.
With Paul Smith
Friday 2.30, 10; midnight
Sat. and weekdays 5.30, 7.30, 9.40

ZAFON B.M.X. BANDITS

4th week
Sat. 6.45, 9.30
Weekdays 5, 7.30, 9.30

TCHETEL BLOOD WEDDING

4th week
Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.40

BANNY AND ALEXANDER

Tonight 10
Weekdays 5, 7.30, 9.40

ORLY ZELIG

3rd week
* WOODY ALLEN
* MIA FARROW
Sat. 7.15, 9.15
Weekdays 7.15, 9.15
Mat. 5: Film for children

SHAVIT MUDDY RIVER

2nd week
6.45, 9

RAMAT GAN Cinemas

ARMON POLICE ACADEMY

2nd week
Friday, 10 p.m.
Sat. and weekdays 7.30, 9.30

LLY GORKY PARK

6th week
Tonight 10 p.m.
Sat. and weekdays 7.15, 9.30

OASIS CASAH

Tonight 10: Sat. 7.15, 9.45
Weekdays 5, 7.15, 9.45

ORDEA UNCOMMON VALOR

3rd week
Tonight, 10
Sat. 7.30, 9.15
Weekdays 5, 7.30, 9.45

RAMAT GAN UNFAITHFULLY YOURS

We continue with the
Let Asia show of
7.30, 9.40

DAVID CASAH

Sat., Sun. 7.30, 9.30
Mon., Thur. 5, 7.30, 9.30

TIFERET OPERATION EAGLE

2nd week
The Israeli army comedy driving the
country mad
7.30, 9.30

HOLON THE RETURN OF MARTIN GUERRE

3rd week
Friday, Tuesday 10
Sat. and weekdays 5, 7.15, 9.40

SAVOY UNCOMMON VALOR

3rd week
Tonight 10
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

ORELIA

As sparkling as life can be

GIVE SOLDIERS LIFTS

Information: ALON, 02-620447 or 821305

INDIANA JONES AND THE TEMPLE OF DOOM

Director: Spielberg takes Indiana Jones from the
ready back streets of Shanghai in 1935, to
the jungles of a mysterious island, in a
search for ancient ritual stones with magical
powers. The stunts get to steal the limelight.

LA TRAVIATA

Director: Franco Zeffirelli
remains faithful to the spirit of Verdi's music,
larger-than-life, lush opera, and makes it

WALKING TOURS

(Continued from page 4)

Sunday through Thursday at 8.30 a.m. - Temple
Mount Scenic tour, from First Temple period to
the present.

Sunday through Thursday at 12 p.m. - Excavations
below Temple Mount.

Sunday through Thursday at 2 p.m. - City of
David, First Temple period.

Tours last approximately 2 hours. Meet at
L'ardo Information booth, Jewish Quarter.
Tickets on the spot.

Society for the Protection of Nature
Tours

Sunday at 7 p.m. - Walk on Old City ramparts.
Meet Jaffa Gate.

Monday at 3 p.m. - Archeology in the Jewish
Quarter. Meet entrance of parking lot.

Wednesday at 2.30 p.m. - Excavations of
Western Wall. Meet Dung Gate.

Friday at 10 a.m. - City of David and Heze-

kihi's Tunnel. Meet Dung gate. Bring flash-
light.

Registration at the offices of the SPNI, 13
Helel Hamalka Street, Tel. 222357, 244605.

Hiking Tours
Sponsored by the Society for the Protection of
Nature in Israel. Meeting place: Next to the
escalator in front of the Jerusalem Central Bus
Station. Please bring hat, a canteen and walking
shoes. Fee.

Sunday: Elia Golan, Nahal Kitalav and train ride
to Jerusalem - Meet: 11.40 a.m. Return about
5.30 p.m.

Monday: Fortresses and springs of the Judean
Hills - Meet: 8 a.m. Return about 2 p.m.

Tuesday: From Har Gilo to Jerusalem - Meet:
12.45 p.m. Return about 6 p.m.

Wednesday: The Judean Hills - Meet 8 a.m.
Return about 2 p.m.

Thursday: Maarek Nature Reserve, Nahal
Kissalon, Marjory Forest - Meet: 9 a.m. Re-
turn about 3 p.m.

Friday: The Etzion Bloc and Herodian Water
Tunnel - Meet: 7.50 a.m. Return about 2.30
p.m.

Off-the-Beaten-Track
Sponsored by the Society for the Protection of
Nature, Meeting place: Office of the Society for
the Protection of Nature, 13 Helel Hamalka
St., courtyard of B'nai B'rith. Please bring hat,
walking shoes and canteen. Fee. Till 1
p.m.

Sunday at 8 a.m. - Russian Compound,
Hinnom Valley, City of David excavations,
Silwan tunnel. Bring flashlight.

Tuesday at 8 a.m. - Old City walls from Jaffa
Gate to Damascus Gate, Roman Gate, Arme-
nian Mosque, Tombs of the Kings.

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AGAINST ALL ODDS

- Remake of a film
called "Out of the Past." This version portrays
a love triangle in which an American football
star falls in love with a woman involved with a
night-club owner. The characters, being in-
sufficiently interesting, make for a film of little
substance.

ALLEGRO NON TROPPO - Stories set to
music by Debussy, Dvorak, Ravel, Stravinsky,
Scriabin and Vivaldi are brought to the
screen in a very attractive animation. Italian
production.

LE BAL (THE DANCING HALL) - Adap-
tation of a Parisian stage production. A well-
acted depiction of France's history from the
Thirties to the present, using music typical of
each period. A pleasure to watch.

BREAKDANCE - The Menahem Golan/
Yoram Globus international hit, based on the
show of the same name. Always something new
coming out of the USA, and the latest dance
style is b-r-a-k-d-a-n-c-e.

BURNING LAND (TERRE BRULANTE) -
New Israeli film about the fate of a Tunisian
family in the fifties, torn between three cul-
tures: French colonial, local Arab and tradi-
tional Jewish. The film is also an allusion to
Israeli appropriation of Arab-owned land to-
day. In French with Hebrew subtitles.

CLOSE ENCOUNTERS OF THE THIRD
KIND - In this remarkable science fiction
mystery a technician and a young widow follow
their intuition through to one of the most
sensational climates imaginable. The film's
strength is that it deals with ordinary people
confronting extraordinary circumstances. Not
to be missed.

EDUCATING RITA - About a young student
of literature, and her elderly professor who falls
in love with her. Sharp dialogue adds to this
successful adaptation of the London play.
Excellent performances by Michael Caine and
Julie Walters.

FANNY AND ALEXANDER - A story of a
family in a Swedish provincial town at the turn
of the century. Director Ingmar Bergman's
disposition is more sunny here than in his
previous films. Outstanding camera-work and
acting in this depiction of life, which is very easy
to watch. Much food for thought.

FOOTLOOSE - The scene is modern America.
Boy from the big city goes to a small, conserva-
tive town, and makes waves while dancing up a
storm.

GORKY PARK - Based on the bestselling
thriller novel by Martin Cruz Smith. About a
police inspector in Moscow looking for the
killer and murderer of three people. Also about
young people suffering under the Soviet
regime and longing for a taste of Western
freedom. This film adaptation falls from the
point of view of authenticity - a certain atmos-
phere is missing. With William Hurt,

IT ALL STARTED with a roast sheep.

It was so easy in those days. You just put your sheep over a fire and then everybody gathered round and hacked off a chunk. When the men were finished, the women and the children and the servants had a go at it.

Now it's called a barbecue, and every summer, all over the country, hotels pull out the old brazier and follow the ancient tradition.

The weekly extravaganza at the Accadia Hotel, in Herzliya, is held every Thursday night and costs \$25 per person.

And extravaganza it is, with a vast array of tables in an area overlooking the sea and with a big band playing old favourites. The night we went the singers didn't always know the words, but the spirit was there and I, for one, found myself caught up in it nostalgically recalling parties in almost totally darkened rooms.

But I had come for the food of course, and could not allow myself to

Burning issue

MATTERS OF TASTE / Haim Shapiro

be distracted for long by the music of the Platters or Little Richard. In any case, once the crowd started dancing, the band switched to tangos and the *pasa doble*.

Naturally I started with the "salads," a term which here covered an even wider variety of little first courses than one usually sees. I was especially impressed with the stuffed grape leaves, but I also managed to try a little of the cooked carrot salad, three kinds of pickled fish, just a taste of chopped liver and some very nice eggplant. I didn't have any of the cold cuts, because I figured I would soon be eating more than enough meat.

AT THIS POINT I ought to say something about buffet dinners, of which your devoted servant is a veteran. I know, in principle, that one should not overeat, that it is far better to try just a few things and then, if one wants, try a little more. But the truth is that when I see all that food I just go berserk. I want it all.

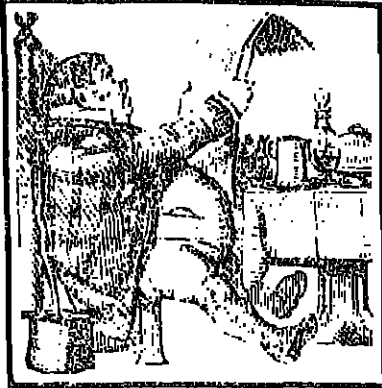
Nonetheless, on this occasion I did display a certain amount of restraint when I went up to the grill, I refused the kishka and the grilled chicken breast. But I did try the steak, small but tender; a beef sausage, which was among the best I have ever tasted anywhere; and a slice of roast

beef, a bit too well done for my taste, but juicy and tender. Later I went back to try the shawarma, quite heavily seasoned, but not unpleasantly so.

Just to balance the meat a bit I also tried the baked potato and another selection of salads, this time concentrating on the lettuce, tomato and cucumber offerings. I also felt I had to try two or three of the five or six types of bread being offered. All this was washed down with *rose*, a wine that seems to be a favourite of hoteliers all over the country.

From time to time I cast a wary eye on the dessert table. Supplies seemed to be vanishing fast. One woman just grabbed the last live pieces of gooey chocolate cake. The goblets of mousse were shrinking. But I simply couldn't get myself up from my chair to claim my share. Ah, I thought, I can always have a bit of fruit, there's plenty of that left.

Luckily, by the time I had recovered sufficiently to try three or four pieces of cake, the supplies had been



replenished. There was none of the gooey chocolate cake, but there was an equally gooey mocha cream creation and a rather nice offering of waffles. By this time I couldn't bring myself to even taste the fruit salad, although I did have a few pieces of watermelon, just to moisten my throat.

The band was playing another tango as I left. The best I could do was stagger away from the scene. U

FIRST OF ALL, let's get one thing straight: *La Traviata* is kitsch, it has always been kitsch and it will always be kitsch.

La Dame aux Camélias, the novel by Alexandre Dumas fils, is the precursor of every self-respecting soap opera, and Verdi's *Traviata* may well be the summa of all his operas (with the possible exception of *Rigoletto*). So there is no reason in the world why Franco Zeffirelli should have made anything else out of it when he transposed it to the screen.

Now that I have satisfied all the intellectual snobs, including myself, let me add that Zeffirelli's movie is a stunning, smashing melodrama for anyone not busy analysing himself every inch of the way to make sure he resists any possible relaxing of the mind or softening of the heart.

For — and this picture is one more undeniable proof of it — there is nothing wrong in kitsch or melodrama, or whatever else you want to call it, provided it is wholeheartedly done, doesn't pretend to be something it isn't, goes straight for the jugular and doesn't let up from the first moment to the last.

Fledgling opera lovers start by falling in love with Verdi's unstoppable spring of melodies. Then, as they mature, they usually begin looking down their noses at the simplicity of the music; the "guitar" accompaniment of the orchestra; the unabashed, all-pervading sentimentalism; the absurdity of the consumptive demi-mondaine slithering crystal with the force of her voice in the last act's *Addio del passato* or perhaps the *Requiem*, but not these juvenile meanderings.

I wouldn't argue with any of these opinions, if only because I have voiced them time and time again. But I must confess to a rather strange phenomenon. Every time I start listening, rather sneeringly, to *La Traviata* usually because someone else in the vicinity wants to hear it, I find myself very quickly paying more attention than I should and, at times, really enjoying myself.

All right, I know, this is not the music column and I should get back to movies.

So here I am, a few moments before a special screening of Zeffirelli's *La Traviata*, quite prepared to find fault with everything. In this production, the opera singers not only sing but play the leads, and we all know, don't we, that the average acting talent of these magnificent voices is akin to that of dancing bears.

Zeffirelli has employed that grand master of filtered photography, cameraman Emmeo Guarnieri, so we are doubtless in for an orgy of technically contrived romanticism. Without the stage and the orchestra, the camera will look at everything as if it's real and, my God, how syrupy it's all going to be. And so on.

AT THIS PARTICULAR moment the lights go out, the Metropolitan Opera Orchestra under James Levine strikes the first chords of the prelude to the First Act and, believe it or not, the magic starts working. You prick up your ears and fleetingly reflect that maybe Wagner wasn't such an innovator in the prelude to *Lohengrin*. Then the music draws you back to the world of Verdi and you realize that the whole thing makes sense under Levine's masterly command and, if there's anything that doesn't, you don't care.

Still, doubts linger. A blue set, taken through a lens which has been equipped to filter out every other hue, creates a feeling of unreality, eerie and rather fake, the kind that immediately arouses the spectator's suspicion. The sly foxes, you think.

Lovely kitsch



CINEMA
Dan Fainaru

They're trying to pull a fast one and convince me that whatever is going to happen on that unbelievable set is for real and that I've got to identify with it. Not on their lives.

The prelude is over, and that melancholy blue vanishes from the screen. Now it's all red, yellow and brown, a festive atmosphere, a party at the height of the French Empire. There is sin in the air, intrigue and luxury and just a touch of sadness; a picture of decadence in action. Then the singing starts, and the spell is cast.

Never mind that Violetta's bedroom is the size of the Bloomfield soccer stadium; not even the wondrous acting of Cornell McNeil as Germont matters.

For those who are blissfully ignorant of the story of Violetta Valery, let's run through it quickly.

Violetta, the mistress of Alfred Germont (keeping a mistress was enormously popular with French society playboys of the last century), sacrifices everything for the man she loves, without his even knowing it. She decides to give him up just when their romance is blossoming, to save the good name of his family, his sister's marriage and his own reputation.

When Alfred finds out, it is too late for Violetta, who has meanwhile returned to her former life to hide her sorrow. She is fatally ill, and dies of consumption in her lover's arms when he returns to implore her forgiveness for believing she did not love him.

IT IS PRETTY difficult to decide which of the main ingredients here can be credited with the truly remarkable feat of making an opera work as a film.

One could start by praising James Levine, under whose energetic, accurate, precise and infallible guidance this often-maligned music recovers its original brilliance and verve.

Then there is Zeffirelli, whose long association with opera and apprenticeship under Luchino Visconti, one of the greatest directors of stage and opera ever, have endowed him with the right visual and temperamental style. If, elsewhere, he could be rated as pompous, overdone or even over-spectacular (think back to his *Romeo and Juliet*), here he is just right, getting the best from his team, blending music, scenery, the costumes and actors in one perfect composite picture.

Even those little realistic touches — voices slightly changing with the dis-

tance of the character from the camera or the minute stunting of a voice on a phrase as the singer takes a gulp of champagne — are engineered in a way which helps the audience stay with the story without marring the musical unity of the piece.

The stars are, simply, incredible. Listening to recordings, one isn't that surprised by the superb quality of voice displayed by both Teresa Stratas and Plácido Domingo. Looking at photographs, one comes to the conclusion that they are both sufficiently physically well-endowed to handle their film parts credibly.

But seeing them act in close-up, following them up every step of the way as they build their parts, almost creating the impression that singing is a normal mode of communication — this is indeed amazing.

If Domingo's part puts him, relatively, to the lighter test, Stratas has to give it everything she's got on all fronts, and could very easily become grotesque. But she doesn't, managing to look brittle and pale even at the peak of her happiness and electing to play the last act in a state of stupor, which almost justifies the vocal excesses exacted by the part.

These two stars make *La Traviata* the kind of movie that attracts a wide audience, not only music lovers. Mark Damon, the head of PSO, the company distributing the movie worldwide, visited Israel last year and was ecstatic about the performance of the film, which he said, attracted first — as expected — the musical crowd, but soon was appealing to all lovers of melodrama.

This is something of a feat on Zeffirelli's part, since classical music not only is not considered a commercial draw by the film industry; it is usually thought of as a blight.

FINALLY, a word to put *La Traviata* in perspective and compare it to other opera films, particularly the recent *Don Giovanni* by Joseph Losey, which also used real singers in the acting parts and tried to disassociate the opera from the stage.

In the Losey movie, the parts did not quite gel together, and the music somehow missed the whole point. Mysteriously enough, Lorin Maazel offered a brusque, ungraceful performance of the score and Losey acted as if he didn't care (the rumour was that he wasn't allowed to interfere, anyway).

The film was breathtaking visually, but it somehow went beyond the scope of the *Don Giovanni* libretto. In attempting to deal with the myth of Don Juan as such, it went against the grain of the form it had imposed on itself, namely opera.

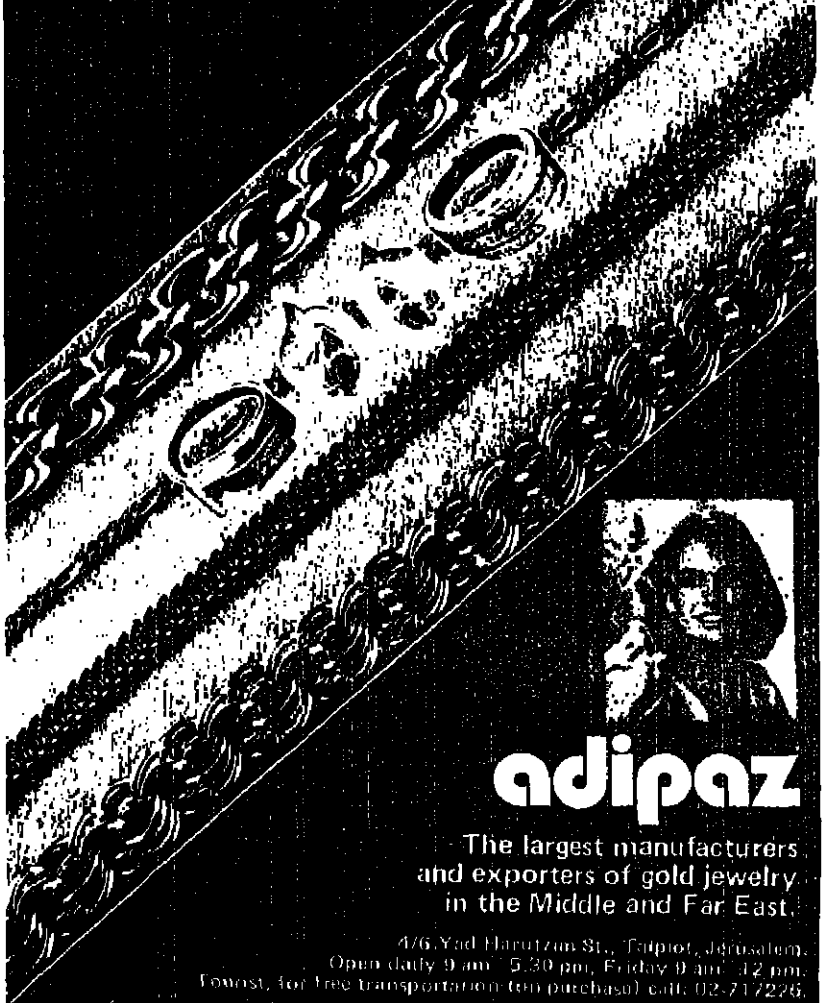
Zeffirelli, however, has no ambition to go beyond Verdi. He is happy to recreate all the traditional trimmings in their full glory in front of the camera. He aims for an easier goal and, therefore, attains it with less trouble. In his *Traviata*, everything is faithful to the spirit of the opera: the sets are as grandiloquent as the feelings; the music as passionate as the love it portrays. It is all larger than life; it's the proverbial sight for sore eyes, helping you forget, for a little while, the dreadful reality of every day.

P.S. Something should be done about the printing of our subtitles every day, distributors say, gets sloppier every day. Visually, the print of *La Traviata* is gorgeous, but here and there white stains and blotches mar the perfection. This small disturbance on a big screen would still be acceptable, but it seems the blotches get on the soundtrack too, and then you hear cracks, booms and variety of sound effects unintended by either Verdi or Zeffirelli. □

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The Other Side of the River - Funerary objects from Ancient Egypt (Rockefeller).

A Window to Islam - Islamic culture, religion and court life.

John Miro - Sculptures.

Eighty Years of Sculpture in Israel.

Marc Chagall - Book Illustrations.

12 Pages from the Cairo Geniza.

The Well Built Elephant - popular American Architecture.

How to Wrap Five Eggs - traditional Japanese Wrapping.

Moshe Miller - sculpture installation.

Jonathan Borowicz - environmental sculpture.

Scrap - creating home theatre sets and greeting cards.

How to Study the Past (for children, at the Paley Centre).

Happy Accidents - Marcel Duchamp and Man Ray.

SUMMER MAGIC

Open air events, magic shows, films, concerts and workshops throughout July and August

Magician of the week - Sweet (free of charge).
Performance 10.00 each day (tides).
With the children's film at 18.00 (Sun., Mon., Thurs.).
Wherever else he pops up around the Museum.

Capitostro the Fantast - Magic show.
Includes: magic carpet; sawing lady in half; a painting comes to life; piano and pianist disappear into thin air. Plus clown and four piece band.
Every Sunday and Thursday at 17.30 (Hermann Mayer Terrace - for the whole family).

The Enchanted Show of Pablo Ariel.
Everything is magical - shapes, colours, music and mime.
Every Tuesday and Wednesday at 18.00 (for 5-9 year olds).

Magie Workshops.
For children, every Tuesday, on the hour, 10.00-18.00 (Ruth Youth Wing - small fee).
For adults, every Tuesday 19.30-21.30.
Tuesday, July 3: TELEPATHY (limited places, phone (02) 898213).

Children's Film:
PINOCHIO (Walt Disney Production).
Sun., Mon., Thurs. 11.00, 13.30 & 16.00; Tues., Wed., Fri. 11.00.
The Museum Shop will sell magic tricks for children and adults.

Concert - In the Sculpture Garden.
Free State University Choir from South Africa. Classical and folk songs.
Tuesday, July 3 at 18.00. Free of charge. (plus entrance fee to Museum).

Film:
REAR WINDOW (USA 1954).
Dir.: Alfred Hitchcock; with James Stewart and Grace Kelly.
Tuesday, July 3 at 18.00 and 20.30.

Concerts: Chamber Music.
BRAHMS AND SCHUMANN EVENING.
Saturday, July 7 at 21.00.

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Shrine of the Book: Tuesday at 15.00.
Rockefeller Museum: Friday at 11.00.

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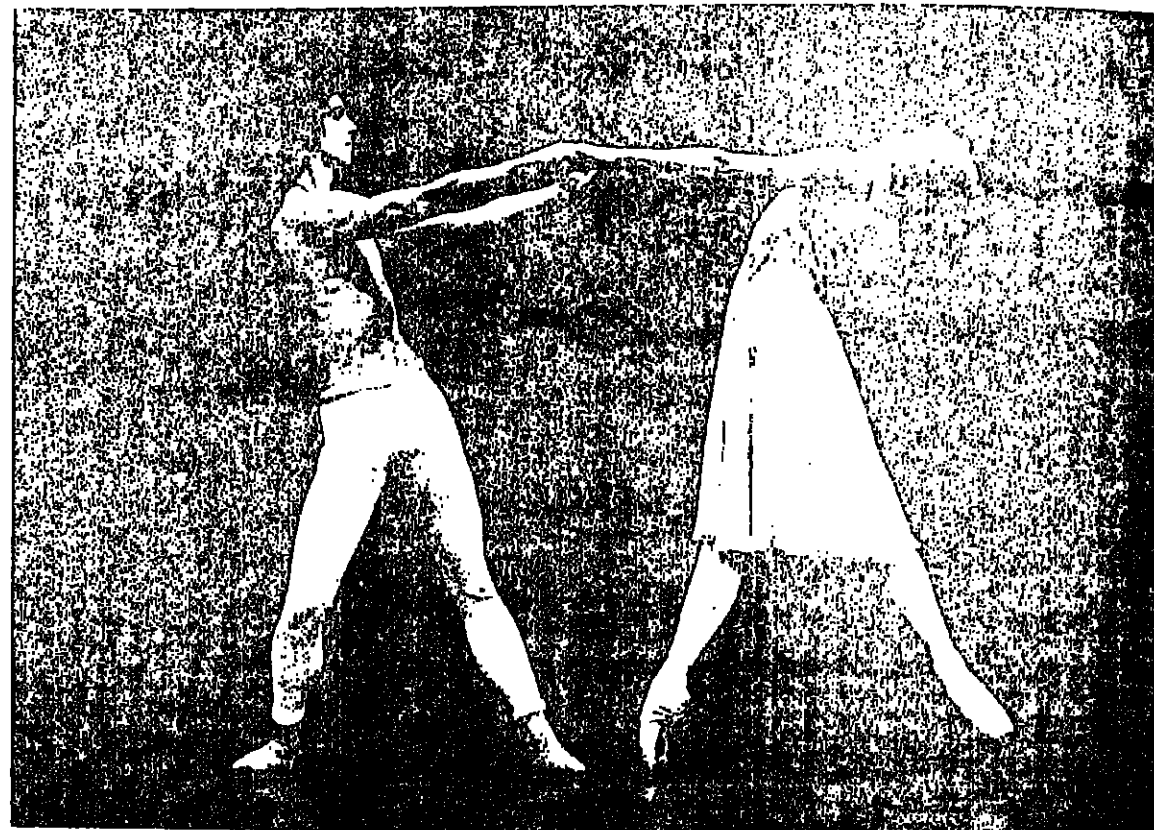
VISITING HOURS.
Extended summer hours during July and August:
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Sun., Mon., Wed., Thurs. 10.00-17.00.
Fri., Sat. 10.00-14.00.

Rockefeller Museum:
Fri., Sat. 10.00-14.00.
Sun., Mon., Tues., Wed., Thurs. 10.00-17.00.
Tues. 10.00-22.00; Fri. 10.00-13.30.
Sun., Mon., Tues., Wed., Thurs. 10.00 to midnight; Fri. 10.00-15.00.

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Coleen Davis and Clint Farha, soloists with the Dutch National Ballet, which is due here next month.

TWO DANCE events will run neck and neck during July, prompting the question of why impresarios do not coordinate their dates better. Both are guest appearances from abroad.

The Dutch National Ballet opens at Ein Hashofet on July 12. It goes on to Jerusalem on July 14, to Haifa on July 15, the Kinneret Festival (July 16) and the Mann Auditorium for a gala to mark Tel Aviv's 75th year and for three more performances (on July 18, 19 and 21).

A group of dancers, most of them members of the American Ballet Theatre (ABT), will appear in Tel Aviv on July 12 and 14 and then in Caesarea on July 17 and Jerusalem on July 19.

Among the 35 dancers arriving with the Dutch National Ballet will be their most outstanding internationally known principals, including Alexandra Rados, Henry Juriens, Francis Sinceretti, Maria Aradi, Rachel Beaujean and Clint Farha. The last two scored special success in the company's recent one-week season at London's huge Coliseum Theatre. Times critic John Percival called the company "powerful" and "particularly strong at present."

The American dancers, advertised as 15 in number (I was given only 12 names) will include the much-praised Susan Jaffe. Now 21, she recently appeared as Cinderella (there were six other ABT Cinderellas) leading New York Times critic Anne Kisselgoff to write that she "triumphed through nuance" and that her dancing "had spark and vivacity."

Deirdre Carberry, now 18, was at 16 the youngest ABT member to dance a principal role, and both she and Jaffe have partnered Baryshnikov. Another ABT principal is Victor Barbee.

Seven others belong to ABT, but soloist David Moore left last year and joined the New York City Ballet, and Canadian Luc Arnot, who danced for three years with the Dutch National Ballet, is now a soloist with the National Ballet of Canada.

ALTHOUGH the Dutch National Ballet is a classical company - one of the Big Seven - it includes modern works in its repertoire. Choreographer Hans van Manen has worked with it for the past 10 years; to celebrate this, an entire programme has been devoted to his creations.

Dutch treat

DANCE
Dora Sowden

This programme, a sellout in Holland, comes here after its splendid reception in London. The Times critic wrote: "Who needs plots when people are so interesting?" Of Van Manen, he said: "Few choreographers have done more to assert the strength of liberated women."

The works include: *In and Out* (music: pop singers Laura Anderson and Nina Hafen) for which the set is being built in Israel because it is too heavy to bring; *Variations for Piano* (music: Prokofiev, Satie, etc) with a central theme of the criticism of attraction and antagonism; *Adagio for Harpsichord* (also called *Adagio Kammerklavier* because the music is from Beethoven's Sonata No.106), danced in pure classical style by three couples expressing unrequited desires; and *Five Tangos* (music: Astor Piazzola), seen here two years ago, a dazzling rhythmic work worth seeing any number of times.

The Americans will do bits and pieces from long ballets in two programmes that will also include José Limón's *The Moor's Pavane* (music: Purcell) and Fokine's *Spectre de la Rose* (music: Weber).

This brings me to a disquieting point. Does the number of dancers and excerpts represent the character and size of the ABT? A telephone call to New York proved a waste of shekels. I was eventually put through to someone who, I was told, would answer my question and a female voice said, "It is not the ABT but some dancers who happen to be members of the ABT." I asked her name. She said it didn't matter - but she took mine.

SINCE I MISSED the premiere of Igal Perry's *Meditations* because of Israel Festival dates, I went to the Haifa Auditorium to see the Bat-Dor Company on June 20.

This lyrical piece showed no adv-

ance on Perry's previous works. Against the strong music of Leonard Bernstein's *Chichester Psalms*, the choreography looked too bland. There was little building up to match the tensions of the score or offer counterpoint.

Though finely danced, the "meditations" seemed like leftovers from previous works - poses, lifts, running, walking in formation, even the backward moves. The careful, deliberate design had nothing compelling in it.

That threw *Piaf Vaudeville* into even higher relief. Rodney Griffin's work should remain in the Bat-Dor repertoire as long as there are seven such men and Jeannette Ordman to do it. Ordman's Medea too had a fiercer and freer attack - improved by some alteration in her dress. Reda Sheta was, as always, striking.

Matthew Diamond's *Implosion* needed more sophisticated lighting than it got, but it looked even cleverer than when I saw it last.

WITH THE PLEASANT smell of incense in the Israel Museum auditorium and a large banner on the stage bearing the legend "Jewish Cultural Association (India)," a group of performers from Bombay entertained a full house on June 23 with dance, song and instrumental music. They evoked the kind of enthusiasm that goes with popular performance.

Two women in rich saris brought in an offering of flowers and candles while a voice sang of Vishnu. Then there were people's dances from various regions. One dance came from the seashore (the men carried paddles). They were all lively and energetic and showed another side of Indian dance from the polished and professional temple and theatre dances that are more often seen here.

The company included outstanding drummers, singers, a yoga acrobat - and a little girl of three and a half who had no fear of the microphone. Thirty members had come to Israel to participate in the "Night on the Kinneret" (June 2), a gathering of dance troupes in which they were the guests from abroad.

In performances arranged by Ayala Goren of the International Cultural Youth Centre, the visitors have appeared in several places since then.

IN THE CINEMAS, among the party crowd, even out on the street, Breakdancing is this summer's thing. It all started with a song called "Buffalo Gals" put out over a year ago by Malcolm McLaren, with an up-tempo rhythm and the innovative "scratch" sound.

Along with the record was a video, shot in the States, of a group of kids engaged in the most incredible dance routines - spinning around on their heads at top speed, doing back flips, side flips, a sort of street gymnastics.

Both Breakdancing itself and the music have come on a bit since - the dancing has become more sophisticated (demonstrations available almost daily in Jerusalem's Ben-Yehuda Mall) and the music has moved from the primitive to the futuristic, with only the scratch and basic rhythms still intact.

Madul (Kef Records, Phonokol) is a compilation of eight top Breakdancing hits. Included is Break Machine's smash "Street Dance," a funkier version of Barbara Streisand's classic "Evergreen," sung by Hazel Dean, and the Sixties hit "Everlasting Love" by Vickie Sue Robinson.

Madul is one of the first releases from Kef Records, the first Jerusalem-based independent record company. Kef, who put out Juluka's superb *African Lullaby* last year, are planning another Juluka release, *Scatterlings*, next month, and intend to release a compilation album every six to 10 weeks.

ALSO OUT this week is Roger Waters's solo album, *The Pros and Cons of Hitchhiking* (CBS). Featuring musicians such as Eric Clapton, drummer Andy Newmark and sax-

Applying the breaks



ROCK ETC. / David Horovitz & Michal Yudelman

ophonist Raphael Ravenscroft, the music just had to be good. But the lyrics and the whole concept of the album are downright weird.

The album seems unfocused, rather thrown together, and probably says more about Mr. Waters's current hang-ups than about the pros and cons of hitchhiking.

I have a sneaking suspicion that had this record been made by anyone other than Waters, or a star of his magnitude, it would have been turned down flat by every record company in the UK and the U.S. Worst of all is the cover, also a

Waters concept, depicting a nude blonde waiting for a lift by the side of the road. Women's groups in both the U.S. and the UK are already up in arms.

RUSH'S NEWIE, *Grace Under Pressure* (Phonokol), is typical Rush fare, graced with a truly innovative cover. A lot of the stuff sounds pretty samey at first, but tracks like "Distant Early Warning" repay repeated listening.

Berlin's debut, *Love Life* (Phonokol), has been making waves in the States, and no wonder. This synth-

sizer pop with a Giorgio Moroder (Donna Summer, *Midnight Express*) feel, Berlin's female vocalist has a strong, distinctive voice; and the band is impressive too. Side One is very catchy, with three or four potential hits, and Side Two is very nearly as good.

NOW FOR A little back tracking. If none of this week's releases appeals to you, why not fill in the gaps in your collection with an oldie or two. This week's recommendation comes from Lisa Lauffer of Mount Scopus, Jerusalem, who reckons that Stevie Nicks's three solo albums since leaving Traffic are superb. Best of the three is *Talking Back to the Night*, she says, and *Arc of a Diver* isn't far behind. Your suggestions for back tracking are welcome.

D.H.

TINA TURNER, for those who might not know, has been on the scene for a long time. She joined Ike Turner's show when she was still Annie Mae "Tina" Braddock in the late '50s and the two are vividly remembered for their flamboyantly sexual stage act. They issued a series of hits including "River Deep, Mountain High," "The Hunter," "Ous Redding's 'I've Been Loving You Too Long,' their version of "Proud Mary," and so on.

You might remember Tina from Rod Stewart's tour performance, televised here a couple of years ago. She was the long-legged dynamo who joined in the song "Hot Legs," which Stewart reportedly wrote for her. And she certainly deserves that title.

So much for memories. Tina, who broke up with Ike in 1976, is back now with *Private Dancer* (CBS),

proving that at 40 she's lost none of her singing vocals and street-sexy charm. Her legs too are as good as ever, judging by the album jacket.

A powerful album, *Private Dancer* has all the intensity of soul with all the clout of hard rock. Especially impressive are the slower soul numbers, such as "Let's Stay Together" on Side Two. Her earthy, touching rendition of "Help" gives new poignancy to this old Lennon and McCartney song.

EVELYN KING is one of rock's true Cinderellas: she was discovered at 16, when she was filling in for her sick sister as an office cleaner with her mother. As she cleaned, she sang - it was Sam Cooke's "A Change is Gonna Come," and what a change it was. She was overheard by producer Theodore Weiss, who took her under his wing. Her first release was "Shame," a single that sold over a million. That was over six years ago.

Her sixth and latest album, *Face to Face* (Eastronics), shows that she has a clear, assertive voice and a lot of bounce; she seems to be improving all the time, but she still lacks that extra something to distinguish her from all those punk-funk cross-overs now bombarding the air waves.

IT'S BACK to good old basic rock with Rick Springfield's *Hard To Hold* (Eastronics), the sound-track of the movie of that name. A good deal of variety is provided by Randy Crawford in the duet called "Taxi Dancing," and in numbers by Peter Gabriel, Graham Parker and Nona Henryx. Altogether a pleasant well-rounded album.

M.Y.

This Week in Israel The Leading Tourist Guide This Week

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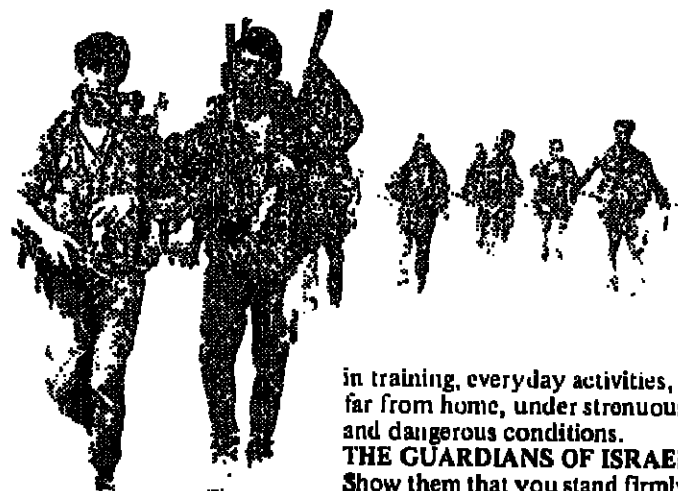
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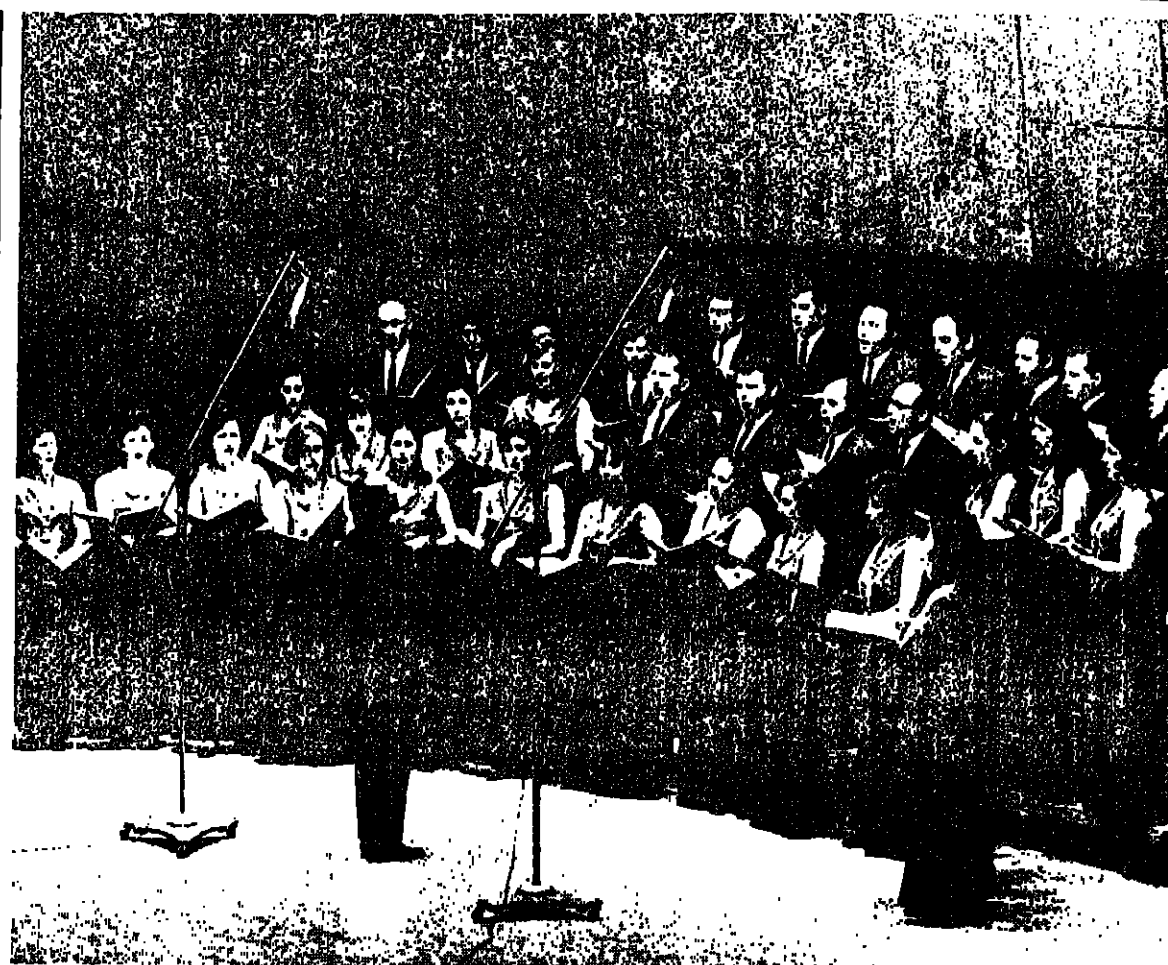
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Missed chance

MUSIC & MUSICIANS
Yohanan Boehm

IT SEEMS that choral singing is coming into its own again, slowly but surely. After the immigration of Central European Jews in the '30s, practically every kibbutz had its own choir, and the Histadrut ran choral groups in the three main cities. The Palestine Oratorio in Tel Aviv encouraged this branch of musical activity. But as the pioneers grew older, they found it too exhausting to meet after a day's work to sing together, and one choir after the other ceased to exist.

New impetus was provided by the far-sighted initiative of the late Aharon Zvi Propes, who in 1952 started the Zimra, the international choir festival in Israel. It was originally meant to gather Jewish choirs from all over the world, but it soon became clear that, because of the Holocaust and other reasons, there weren't enough Jewish choirs to justify a festival. However, non-Jewish choirs were attracted by the idea and flocked to Israel in ever-increasing numbers.

Some outstanding choirs from abroad inspired local singers. Gary Bertini founded the Rinat Choir in 1955; soon afterwards the various kibbutz movements formed choirs. Foremost in this movement was Avner Itai, who today conducts the Cameran Singers and will return to the Ihud Choir after a break of two years.

Then Stanley Sperber, after participating in several zimrit with his New York Choir, decided to come on aliya; he has since occupied a leading position as choir conductor and instructor of aspiring students of conducting.

Aharon Harlap takes more and more interest in the choir movement, and quite a few children's choirs have become known for musical performance and cultured singing.

THE FESTIVAL has been growing in popularity; last year, the 15th Zimra was held: between festivals, visiting choral ensembles - professional, semi-professional and amateur - occupy an important place in our rich music life. They come from the United States and Europe, particularly from West Germany, and keep our ambitions high with the quality of their singing.

But we are not only on the receiving end. Several Israeli choirs have visited Europe in the last few years, among them the Cameran Singers, who regularly participate in the Europa Cantat meetings that unite the best choirs in Europe.

Avner Itai and his singers leave on Sunday for Rumania, to return the visit of the Astra Choir which took part in last year's Zimra. The Israelis will concentrate on the festival of chamber music in Brashov; but they will also sing for the chief rabbi and his community in Bucharest. Within a period of 13 days, they will give six or seven concerts. The Foreign Ministers and the Ministry of Education and Culture are subsidizing their trip.

Another, perhaps even more important, invitation had to be turned down for lack of funds. Asia Cantat, a newly formed association of choirs from our continent which is organized on parallel lines to Europa Cantat, invited the Cameran Singers to Tokyo for their first get-together. It would have been important to have Israel represented at this gathering - but no budget could be found for the 30 singers plus conductor, pianist and manager. A great opportunity missed.

JANOS STARKER, the famous cellist, is coming to give master classes at the Jerusalem Music Centre between July 10 and 19. He will give only one recital, at the Tel Aviv Museum (July 17) with three solo sonatas by Bach, Casado and Kodaly.

Starker, born in Budapest in 1924, settled in the U.S. in 1948 and, after occupying first chairs on several American symphony orchestras, was appointed professor at Indiana University, Bloomington, in 1958. He

made a special impact with performances and recordings of Bach's solo suites. He last visited here five years ago when he also appeared as a soloist with the Jerusalem Symphony Orchestra.

MANY BOOKS have been published on the "great masters" of every common discipline (violin, cello, piano, conducting). But the latest volume of this kind, *Great Masters of the Violin*, by Boris Schwartz (Simon and Schuster), subtitled *From Corelli and Vivaldi to Stern, Zukerman and Perlman*, is the last word.

Schwartz, violinist and professor at New York's Queen's College for 35 years, published his monumental *Music and Musical Life in Soviet Russia 1917-1970* in 1972 and it is still the source book on the subject. He also contributed over 60 articles on violinists for the New Grove's sixth edition (1980). The present volume came out shortly before his death last year, at the age of 77.

In addition to the solid scholarship of *Great Masters*, the technical aspects of violinistics, its changes and developments, Schwartz found space for the human element, treating all the outstanding performing personalities and setting his biographical sketches in their historical context and the perspective of their national schools.

The encyclopedic knowledge in these 600-odd pages will enrich the background of any reader. At the same time, the book, written in colorful, articulate language, with anecdotal material leavening the technical explanations, reads like a novel.

The list of performing artists is updated to the time of publication and no important name in the field of violin playing is missing.

If Schwartz occasionally indulges in critical assessment, he is often the most generous when dealing with the young generation of performers, suggesting a fatherly concern for the striving young artist. Nevertheless, his judgement is evident between the lines.

In his youth, Schwartz met the great personalities of the century, Flesch, Enescu, Ysaye, Kreisler and many others, and his reminiscences, modestly kept to a minimum, add to the book's appeal.



Sitting ducks

BRIDGE / George Levinrew

THE DUCK, a standard play, is never routine. It has many variations, in which a trick which can be won is surrendered either to preserve an entry or to thwart the opponents. Some of the variations are illustrated in the following three deals from an American championship tournament.

Deal 1

Vul: Both

North
♠ 54
♥ K 6
♦ Q J 7 6 5
♣ K J 8 2

West
♠ Q 8 7 6 3 2
♥ Q
♦ A 4 2
♣ Q 9 5

South (D)
♠ Q
♥ A J 9 8 7
♦ K 10 9 3
♣ A 4 3

East
♠ A K 9 4
♥ 10 5 4 3 2
♦ 8
♣ 10 7 6

The bidding:
South 1♠
West 1♥
North All Pass

NORTH-SOUTH had only 24 high-card points, the hands, with five-card heart and diamond suits, are certainly stronger.

The opening lead was the heart queen, to the king. Watch the play by Eddie Kantar. South. He led a diamond to the ten. It was not the time to duck, but that's what West did. He was not sure how he could reach East who could return a heart for West to ruff.

South knew the danger if he con-

tinued diamonds. He switched to the club, winning the king and following with a successful finesse. After winning with the club jack and king he led the club deuce and discarded his singleton spade. West ruffed but had no way to reach his partner. So the contract was made. West's duck on this deal was most unwise.

Deal 2

Vul: E-W

North
♠ K Q 10 5 3
♥ J 8
♦ Q J 6 3
♣ A 7

West
♠ 9 6
♥ 9 7 4
♦ 8
♣ J 10 9 8 6 4 2

South (D)
♠ 8 2
♥ K Q 5 3
♦ A K 9 4
♣ K Q 3

East
♠ A J 7 4
♥ A 10 6 2
♦ 10 7 5 2
♣ 5

THIS DEAL shows a premature duck. The club jack was the opening lead against South's three no-trump contract.

Declarer knew that there would be no trouble making the contract, but looked for possible overtricks. He won the first trick in his hand and led the spade eight. East found it natural to duck, allowing the king to win.

At the third trick, the heart jack was led from dummy. East ducked again, despite the club ten as a likely control against the declarer running for tricks in the suit. This was inadvisable, as he later learned to his sorrow. Declarer then ran his minor suits to this position:

North
♠ Q 10 5
♥ —
♦ —
♣ —
West
♠ —
♥ —
♦ —
♣ —
East
♠ A J
♥ A 10
♦ —
♣ —
South
♠ 8
♥ K Q 5
♦ —
♣ —

When the diamond three was led from North, East was squeezed. No matter what he discarded he would be thrown in with that suit and forced to give declarer an extra trick in suit from which he had to lead. South thus made two overtricks all because East had made a premature duck.

Deal 3
Vul: Both
North
♠ A 9 5
♥ K Q 10 7 5
♦ J 3 2
♣ 4 2
West
♠ K J
♥ A 9 8 6 4
♦ 10 9 5
♣ 7 7 7
East
♠ J 10 8 7 6
♥ 3
♦ A Q 8 7
♣ 7 7 7

The bidding:
South 1♠
West 1♥
North 2NT
East 3NT
All Pass

Again we have Eddie Kantar as declarer, in the South seat. Here is how the first eight tricks were won:
1. Spade king ducked by North
2. Spade three won by South with the queen
3. Heart jack ducked by West
4. Another heart ducked by West with East discarding a spade
5. Heart to the ace with East discarding a diamond
6. Diamond ten ducked by South
7. Diamond to East's ace
8. Diamond to South's king

Here is the end position, with the defence having won four tricks. Declarer needed the rest.

North
♠ A
♥ K 7
♦ —
♣ 4 2
West
♠ —
♥ 9 8
♦ —
♣ 7 7 7
East
♠ J 8
♥ —
♦ —
♣ 7 7 7
South
♠ 4
♥ —
♦ —
♣ A K J 10

The play of the spade now squeezes West, who discards a club to keep control of hearts. On dummy's play of the heart king East discarded his remaining spade.

Query: Should declarer now finesse clubs or play for the drop of the queen? Earlier East had discarded a spade and a diamond. Would he be likely to hold on to three small clubs without discarding one? So declarer played East for the queen of clubs and made his contract in which both sides ducked no less than four times.

JERUSALEM's annual National Tournaments will be held this weekend in the capital. On Friday evening, the Hesse Cup for pairs begins at 5 p.m. Saturday's Adler Cup for teams-of-four begins at 9.30 a.m. Both events will be played at the Ramada Renaissance Hotel, on Sderot Herzl.

This Week in Israel: TEL AVIV MUSEUMS

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Visiting hours: Sun., Mon., Tues., Thurs. 10 am-5 pm; Wed. 10 am-9 pm. The Museum is closed on Fridays and Saturdays. Children under 6 not admitted. Organized tours must be pre-arranged (9-13, Sun.-Thurs., Tel. (03) 425161). Photo Archive, Open to the public on: Sun., Thurs. 9.30 am-12.30 pm; Tues. 9.30 am-2.30 pm.

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2. "To Save a World" American Jewish Joint Distribution Committee (AJOC) 1914-1984

THE JEWISH FILM WEEK

Saturday, June 30th
Opening evening under the auspices of Mr. Shlomo Lohat, Mayor of Tel-Aviv-Yafo. A reception, courtesy of the Astoria Hotel, Tel-Aviv-Yafo.
9 pm: Screening of the film: *Lucky Star* (Canada, 1980). In English. By invitation only.

Sunday, July 1st
11 am: *Memory of Justice* - Marcel Ophuls (USA, 1976). English.
8 pm: *Lucky Star* - Max Fisher (Canada, 1980). English.

Monday, July 2nd
11 am: *A Tear in the Sea* - Henri Glaeser (France, 1971). French, English and Hebrew subtitles.
4 pm: *As if It Were Yesterday* - Myriam Abramowicz, Esther Hoffenberg (Belgium, 1981). French, English subtitles.
8 pm: *The Story of Chaim Rumkowski and the Jews of Lodz* - Peter Cohen (Sweden, 1981). English, Hebrew subtitles.
9 pm: *A Symposium: The Judenrat - The Jewish Councils during the Holocaust*. Moderator: Dr. Dina Porat. Participants: Ruth Bondi, Abraham Selig, Dr. Arish Carmon. The Symposium will be conducted in Hebrew.

Tuesday, July 3rd
4 pm: *The Last Chapter* - Benjamin and Lawrence Rothman (USA, 1966). English with Hebrew subtitles.
8 pm: *Routes of Exile: A Moroccan Jewish Odyssey* - Eugene Rosow (USA, 1982). English, French, Arabic, Hebrew.

Wednesday, July 4th
4 pm: *Who Shall Live, Who Shall Die* - Laurence Jarvik (USA, 1982). In English.
8 pm: *Le Coup de Sirocco* - Alexandre Arcady (France, 1979). In French with Hebrew subtitles.

Thursday, July 5th
11 am: *Burning Land* - Serge Ankri (Israel, 1984). French with Hebrew subtitles.
4 pm: *A Video Program: Ellis Island* - Robert Bober; *Able Gesunt* - Gay Block; *The Jews of Morocco* - Haim Shiron; *Novogrudok* - Yossi Turjick; *Les Jassins de la Varande* - Serge Mostel.
8 pm: *Passagarska* - Andrzej Munk (Poland, 1961). English.

Saturday, July 7th
8 pm: *Pabbles* - Lucas Stopenik (Austria, 1982). German with English subtitles.

Sunday, July 8th
4 pm: *Singing During the Occupation* - Andre Halimi (France, 1976). French with English subtitles.
8 pm: *Return to Vienna* - Ruth Beckerman, Joseph Alchizer (Austria, 1983). German with English subtitles.

Monday, July 9th
11 am: *Falasha* - Francois Margolin (France, 1983). French.
4 pm: *The Revolutionaries of the Yiddishland* - Nat Linsen (France, 1983). Yiddish with French subtitles.
8 pm: *A Symposium: The Jewish Film as a Mirror of Historical Reality*. Participants: Haim Gourf, Yigal Losin, Dr. Yashov Malkin, Dr. Michal Friedman, Haim Shiron. Moderator: Nissim Dayan. The Symposium will be conducted in Hebrew.

Tickets can be obtained during the Jewish Film Week at Beth Hatefutsoth's box office. Entrance fee: IS400. For Members of Friends Association: IS300

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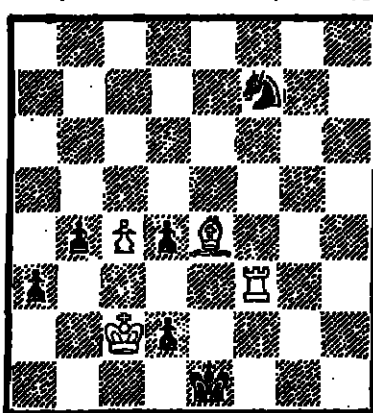
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CHESS

Elihu Shahaf

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D.GURGENIDZE, USSR
9th place, 2nd WCCT, 1980/83.



White to play and draw (4-6)
SOLUTIONS. Problem No. 3177 (Korani). 1.Kg2 Rf2 2.Kh1 Rf1 3.Kg2 d4 4.Rc3 Kd2 5.Rc2 Kd1 6.Rc1 Kd2 7.Rf7 h1Q (7... e1Q 8.Kf1 h1Q, stalemate) 8.Kh1 e1Q, stalemate.

RUBINSTEIN, HERZLIYA
TOP 2ND DIVISION
HERZLIYA Hapoel and Jerusalem Rubinstein came first and second respectively in the Second Division and will move up to the First Division for the next season of the National Team Championship.

The final results were as follows:
1. Herzliya Hapoel 29; 2. Jerusalem Rubinstein 25 1/2; 3. Beersheba 11 1/2; 4. Bank Leumi 24 1/2; 5. Tel Aviv Youth Centre 11 1/2; 6. Rishon LeZion Hapoel 23; 7. Haifa Maccabi-Lasker 22 1/2; 8. Ramat Gan Hapoel 19 1/2; 9. Petah Tikva Beit Hatalmid 16 1/2; 10. Kiryat Ata Hapoel 15 1/2. The last two teams were relegated to the Third Division.

INTERNATIONAL TITLES
THE COMMUNITY of international title bearers has considerably increased, according to data published by FIDE (International Chess Federation). Among the men there were 189 Grandmasters, 486 International Masters and 437 FIDE Masters. Among the women there were 30 Grandmasters, 95 International Masters and 16 FIDE Masters.

The USSR has recently published the list of rated players for January 1, 1984. It is headed by Kasparov with 2705 points, followed by Karpov 2702, Vaganian 2632, Smyslov 2618, Spassky 2616, Poluguevsky 2608, etc. Among the women, former world champion Nona Caprindashvili topped the list with 2394 points, with present title holder Maya Chiburdanidze second with 2393 points.

ISRAELI CHAMPIONSHIP 1984
A.GRINFELD **O.BRUK**
1.e4 c5 2.Nf3 Nf6 3.Nc3 b6 4.e4 d6

5.d4 c4 6.Nd4 Bb7 7.f3 g6 8.Be2 Bg7 9.0-0 0-0 10.Be3 Nbd7 11.Rc1 Rc8 12.Qe1 Ne5 13.b3 Nc6 14.Nc6 Bc6 15.Qd2 Nd7 16.Rd1 Nc5 17.b4 Na4 18.Na4 B4 19.Rd3 Bc6 20.a4 Qc7 21.b5 Bd7 22.f4 f5 23.e5 de5 24.c5 e4 25.Bf4 e5 26.Be3 de5 27.Bc5 Rfe8 28.Be3 Qb7 29.Rc8 Rc8 30.Ba7 Ra8 31.Be5 Ra4 32.Bd1 Ra1 33.Qb2 Qc4 34.Qb3 Kh8 35.Bf2 Bf8 36.Qf7 Bc5 37.Qf6 Kg8 38.Qd8 Kg7 39.Qd7 Kh6 40.Rh3. Black resigns.

P.STERNBERG **M.MARANTZ**
1.e4 c5 2.Nf3 Nc6 3.Bb5 Bc5 4.0-0 Qf6 5.d3 h6 6.Be3 Bb6 7.Nc3 Nge7 8.Bb6 ab6 9.Bc6 b6 10.Nd2 Ng6 11.Ne4 d6 12.Nc3 0-0 13.Ne2 Nf4 14.Kh1 Be6 15.Ng1 d5 16.Qf3 d4 17.Ng4 Qg5 18.h3 f5 19.e5 Bd5 20.Qg3 Bg2 21.Kh2 Rf5 22.h4 Qh5 23.Rf1 Kh7 24.f3 Ra8 25.Re4 Bf3 26.Nf3 Ne2. White resigns.

L.LEDERMAN **O.BRUK**
1.e4 c6 2.d4 d5 3.e5 Bf5 4.Ne2 e6 Ng3 Bg6 5.h4 h6 7.h5 Bh7 8.Bd3 Bd3 9.ed3 c5 10.de5 Bc5 11.d4 Bf8 12.Nc3 Nc6 13.Qg4 Qb6 14.Ne2 Qb4 15.Kf1 Ne5 16.Qh3 Nd3 17.Kg1 Bd6 18.Nf1 Nc1 19.Rc1 Nf6 20.b3 0-0 21.g4 Ra8 22.Rc8 Rc8 23.g5 h6 24.h6 g6 25.h7 Kh8 26.Qf3 Be7 27.Ne3 Qd2 28.Kg2 Qd3 29.Qh3 Qe2. White resigns.

DENMARK INTERNATIONAL
THE CATEGORY 7 "stormturning" was won by International Master I.Hoi (Denmark) with a 6-3 score. Second prize in the 10-player round robin was captured by I.M.Mortensen (Denmark) with 5 1/2-3 1/2. Other participants included G.Ms. Lein, Plachetka and Jansa.

MORTENSEN **JANSA**
1.e4 c5 2.Nf3 d6 3.d4 c4 4.Nd4 Nf6 5.Nc3 e6 6.g4 h6 7.Bg2 Nc6 8.h3 Be7 9.Be3 a6 10.f4 Qc7 11.Nc6 b6 12.0-0 Rb8 13.b3 c5 14.Qd2 Bb7 15.Rae1 0-0 16.h5 hg5 17.fg5 Nd7 18.h4 Ne5 19.h5 Rfe8 20.Qf2 Bf8 21.Bf4 c4 22.b4 Be6 23.a3 a5 24.Rb1 ab4 25.ab4 Ba8 26.Qg3 g6 27.h6 Rb4 28.Rb4 Qe5 29.Kh1 Qb4 30.Be5 de5 31.Qe5 Qe7 32.Rf3 Kh7 33.Qf4 Kg8 34.Qe5 Kh7 35.Nd1 Rd8 36.Ne3. Black resigns.

MISSED OPPORTUNITY
White - Kf1; Rc6, Rh1; Bd5; Ng3; Pa2, b2, c3, d4, f2, f3, (11). Black - Kg7; Qe7; Nf4, Ng5; Pa6, b5, c7, f5, g6, (9).
In the game White played 1.Rc5? Instead he could win nicely by 1.Rg5! Kg6 2.Rh6! Kh6 3.Nf5 Kg6 4.Ne7 Kf6 5.Ng8, followed by 6.Bb3, and wins. (Lukin - Fedorov, Leningrad, 1981).

BRILLIANT TOUCH
White - Kg1; Qe2; Rf7; Bb2, Bb3; Pb4, c3, f2, g2, h3. (10). Black - Kg8; Qc6; Ra8; Bb6; Bd5; Pb5, d6, e5, g7, h7. (10).
1.Rc7! Bc7 2.Qe4! Black resigns.

(Pidorich - Chernousov, USSR, 1981.)

TACTICAL RESOURCE
White - Kg1; Qe3; Ra8; Nf2; Pa3, e4, f3, g2, h2. (9). Black - Kh7; Qc5; Rd4; Bf7; Pf5, g7, h6. (7). Black to play.
1.- Re4! 2.Qd2 Qd4 3.Qc1 Re2 4.Qf1 Qe3. White resigns. (Gavriluk - Manukayan, correspondence game, 1975/76.)

ENDGAME FINESSE
White - Kf1; Ng1; Pe2. (3). Black - Kd1; Be3; Ng2; Pd4. (4). White to play and draw.
1.Nf3! Nf4 2.Nd4! Bd4 3.e3 Be3, stalemate. (Study by U. Vinsichenko, USSR, 1983.)

BRILLIANT TOUCH
White - Kg2; Qd5; Re4, Re6; Bd7; Pa2, b4, e2, f4, g3, h2. (11). Black - Kh8; Qb6; Rb8, Rf8; Ng8; Pb5, c7, d6, f5, g6, h7. (11).
35.Qb3! Kg7 (35... f6 36.Qc3) 36.Re7! Ne7 37.Re7 Kh6 38.Qc3 Rg8 39.Qf6. Black resigns. (Vlacnik-Plachetka, Bratislava, 1983.)

LONDON BRILLIANCY
GRANDMASTER Lev Polugaevsky won a brilliant game against Eugenio Torre of the Philippines in the third round of the recent London International tournament. White sacrificed two pieces and then conducted a brilliant mating attack to earn a great victory.

Collective memory



Tricks are their trade. Nine magicians, at the Israel Museum this summer, in programmes for children and adults.

TWO BARE wooden trees on stage, everything else covered with a huge light-colored cloth on which slides of archeological sites are projected. Underneath: five actors, puppets, masks, playground equipment, the little blue box of the Jewish National Fund, and a lot of bittersweet memories.

The five actors, under the direction of Hadas Ofra, are in their 30s and 40s, investigating their own or the collective memory of the new nation's first children in a production called *Yeled Tsvi Yerushalayim* - loosely translated as the "goodie-goodie" of Jerusalem, the cultural opposite of Peck's Bad Boy.

Some of the themes are universal - friendship and fights on the playground, jostling for position, fear of death and strangers, love of dogs, sexuality and the intrusion of the news. But childhood is made very specific: fathers are severely wounded or killed in the War of Independence. Grandparents say "You can tie me up and take me to Israel, but you can't take my memories there." A boy keeps feeling the cold Arab scimitar in his pocket, and his teacher, who suspects something else, tells him his hand will shrivel.

ALL CHILDREN have nightmares. These children have nightmares of a man in a glass booth, speaking the language of Adolf Eichmann. All children get presents. These children get packages from the uncle in America, full of wash-and-wear fabrics in which no self-respecting pioneer would be caught dead.

The personal, associative approach to history and its myths uses a combination of text, movement, music and visual images. The choreography is by Esti Kennan, a dancer who moves among the others, lifting the cloth to unveil the playground of memory. Stephen Horowitz designed the music, which is a combination of recordings and live instrumentation which he performs on two saxophones and piano; he is answered from across the stage with percussion composed by Danny Oppenheim and delivered by Ofra Feid.

The text was written by Ofra with Naomi Yonit, one of the actresses; the cast includes Mickey Marmur, Raphael Goldwasser and Eduardo

CURTAIN CALL

Marsha Pomerantz

Hübscher. Ofra says the latter two had trouble understanding some of the specific references because they didn't grow up in Israel, but as it stands now the text seems universal enough to make the points clear.

Among the past productions of Ofra's Box Theatre were *The Parasite*, a personal dialogue of the character and his puppet self, and *Icarus*, based on the myth. The current work is a combination of the personal and mythical, Ofra says it is "the biggest thing we've done so far, and the most important socially." He's concerned about whether younger audiences, in their 20s, will understand.

They'll have a chance to find out on July 3 and 4 at the Gerard Behar Centre in Jerusalem. There will eventually be regular performances at Gerard Behar and the Tel Aviv Museum. Details available from the producer, the Train Theatre, 02-633418.

FOR LIGHT relief - even, perhaps, levitation - we can go to the Israel Museum, which is sponsoring a summer of magic for children of all ages, and even for adults who haven't given up yet. Nine Israeli magicians have been mobilized for the programme.

On Tuesdays there will be half-hour magic workshops for children, every hour on the hour, at a cost of \$200. Twice a week the mysterious Calisto will fly in from Planet Sigma XIII to do a show on the museum terrace. It appears that there is a shortage of women on his planet, and the potential bride he finds at the museum is not quite to his liking. He uses his magic (unsuccessfully) to redesign her to order. In the process she is supported in mid-air on the points of three swords, a piano disappears, and other odd things happen. The oddest of all is that he decides to accept her as she is, and they fly off to Sigma XIII. So aside from the fun, this seems to be a lesson in acceptance and *veride*.

Steve Solomon, who is in charge of events at the museum and has produced the summer magic prog-

rammes, is especially excited about a series of workshops for adults on Tuesday evenings - two hours of magic instruction at \$1,500 a session. The subjects include mind-reading, classic card tricks, cups and balls, and one which looks particularly useful: what to do with your morning newspaper.

For the 5-to-9 age group and whoever comes on the pretext of accompanying them, there is a programme prepared by Pablo Ariel and Paul Fuchs and delivered by Ariel, using animated objects but no words. Ariel describes it as "not pantomime - closer to silent film." Anyone who wants a taste of his style can see him on educational TV Sundays and Thursdays at 6.20. He wasn't willing to give me a preview of his museum programme, which is still in process, but he introduced me to some personable foam-rubber balls which acquire eyes and become finger puppets. This is *not* magic, though Solomon calls it "magical." Ariel says there are no secrets in the production. Everything, including lighting, is operated from the stage, and the audience helps out when necessary - by blowing to launch an aerial balloon, for instance.

GROWN-UPS with \$12,000 to spare will be able to play at a museum fund-raiser at the Ticho House in Jerusalem, on Saturday night, July 21. The evening will attempt to recapture the spirit of the '20s, when the home of the ophthalmologist and the artist was a social and cultural centre. Planners are still looking for authentic clothing from the period, which will be used for a fashion show by Gideon Oberon models.

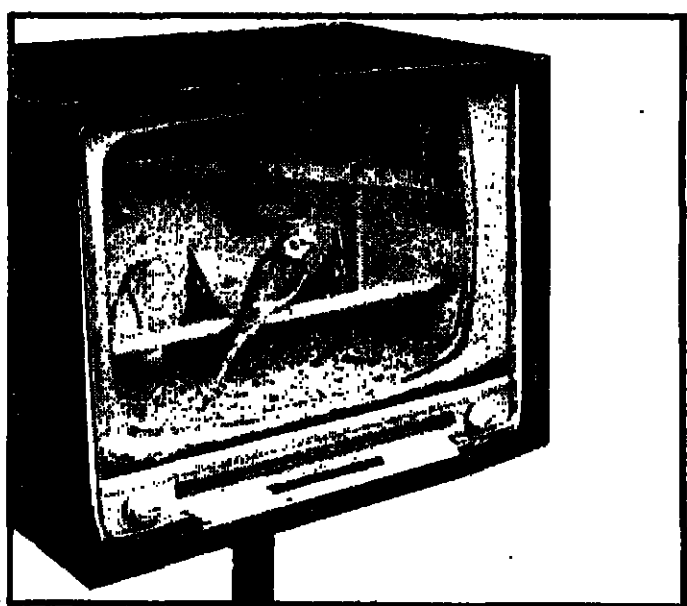
Anyone with suitable fashion treasures in a trunk is urged to contact Hadasah Levin at the Israel Museum, 02-698211, who has a selection of feathered hats and beaded bags, and even a Schiaparelli gown, but needs more.

The evening will feature a cabaret and dinner, with pink champagne, pits in the style of the '20s and Viennese pastry. Levin points out that the event is scheduled for two days before elections, and may be the last big bash.

After that, even nostalgia may be beyond our means.

TV

is for the birds



It's like the good old days. The Dizengoff "people parade" is a thick, lively throng. Israelis are reading books again, visiting friends, going to the movies, and talking to their children as they haven't for years. Is there a revolution afoot? No; the television and radio journalists are out on strike.

There is precious little to watch at the best of times, but with the national elections fast approaching, our much-maligned TV House has a civic duty to perform, in telecasting the all-important election campaign ads.

The High Court thinks so, too, and ordered the airwaves open to the politicians. Mercifully, though, the court ruled that "Dallas" is *not* vital to the political process.

Your friends and relatives overseas can't be watching TV in Israel to know that there is none. They should be reading THE JERUSALEM POST INTERNATIONAL EDITION every week - 24 pages of news and developments of Israel, taken from the pages of THE JERUSALEM POST. Order a gift subscription today - before our mailmen go on strike, too.

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Cohen-Gan obscura

Gil Goldfine

THE UBIQUITOUS Pinchas Cohen-Gan "everyman" figure is this time painted and repainted in a variety of gestures on top of 100-odd photographs, each one different — in full colour or scale of grey.

The cancellation of one art form by another began with Dada and its anarchist treatise of anti-art. To destroy in order to recreate, Cohen-Gan uses the photo as his "canvas"; a pre-coloured, pre-imaged, foundation upon which he proceeds to forge secondary pictorial images. The bro-mide acts as an armature, sometimes allowing strong "personal" details to emerge, while in others the entire surface is covered with newly brushed pigment. In this way, Cohen-Gan develops ideas that stretch from the intimate portrait to the universal man flying into space, and away, forever. Cohen-Gan initiates a great deal of surface dynamism in serial form, although no rhyme or planned cadence of one design developing into the next is evident. (Camera Obscura, 57 Allenby, Tel Aviv). Till July 15.

PESSO'S large figurative oil paintings depict man as beast, a reversal of Darwin's Theory of Evolution. Fierce gorilla faces and inhuman gestures are composited into male bodies in a Buconesque manner. Pessó's use of a telegraphic design is clear and uncluttered, while his aggressive colours support the belligerent simian features. A banal element is a recurring image of a



Pinchas Cohen-Gan: painted photograph (Camera Obscura, Tel Aviv).

banana. Painted singularly or as a pattern, the fruit lends nothing to the strength of the subject, nor does it make the message more poignant for here, social criticism plays second fiddle to adequate painting (Tatarama Gallery, 36 Shenkin, Tel Aviv).

DAVID AIGER'S mixed-media works on paper are visual collations that appear to describe the life cycle. Pictorial elements making up the loosely organized "non-compositions" start with collage cut from nature magazines, then jump to static line drawing of the human figure reclining and then lead on to a graphic language of signs and shapes that is more primitive in its construction than it is symbolic.

Aiger's horizontal panels are similar to the alchemist's notebook of experiments that attempt to forge

divergent chemistries into one new idea. But too much of the imagery (aboriginal rock drawings, Schongauer woodcuts and Piero della Francesca) hide in the shadows of comprehension and never really amalgamates. The single signs remain uni-pics, disjointed punches that miss the knockout. (Shenkin Gallery, 32 Shenkin, Tel Aviv).

RENEE AMITAI shows a kaleidoscopic range of coloured etchings using all the techniques available to the medium. Her theme, "Human Landscapes," sets the tone for several score semi-figurative compositions ranging from clearly defined objects and forms to totally wild and disjointed abstractions. Amitai's favourite method revolves around blind and tinted embossing, using a multitude of linear textures, working in and out of large contoured amorphous shapes. Amitai's aquatint, dry



Ludwig Schwerin: illustration for Mende the Bookseller, (Nelly Aman Fine Arts, Tel Aviv).

point and acid bites are utilized to their fullest and the combination of harsh etching and pastel tones make for a satisfying exhibit. (French Institute, 111 Hayarkon, Tel Aviv).

CHARMING LINE illustrations created for textbooks used in schools during the Thirties and early Forties include works by Nahum Gutman,

Genia Berger, and Ludwig Schwerin. Story telling at its most naive, (and possibly at its best considering the times and the objectives) is described with contour and wash technique, simple in concept and execution but clearly defined in terms of anatomy and pictorial space. (Nelly Aman Fine Arts, 22 Gordon, Tel Aviv).

Abstract tearaway

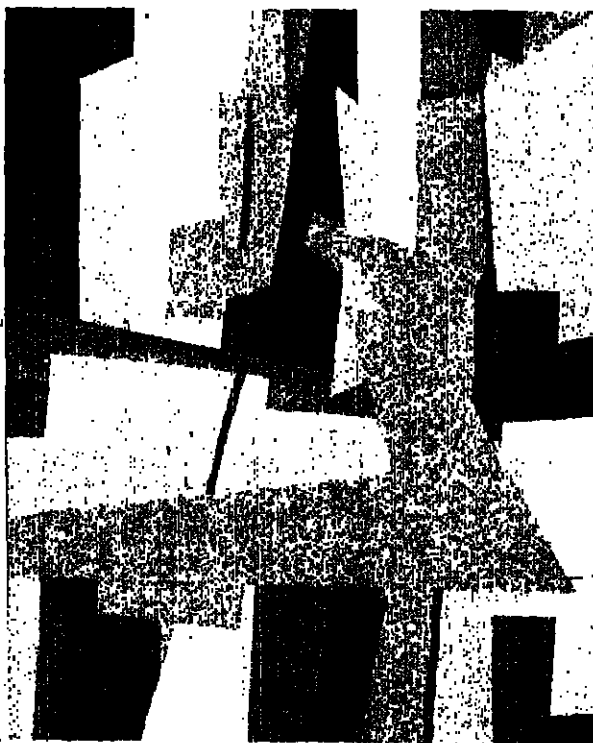
Meir Ronnen

BORIS (DOV) RABINOWITZ (b. Vilna, 1909) was trained in Lithuania as a sculptor and came here back in 1958, finding employment as a high school art teacher; he is now retired. His show of abstract collage is nothing if not professional, but the cut and torn papers rather ape painting, from constructivism to abstract expressionism. Some of the works are dynamically patterned, others strongly axial and a number make the same point over and over again; there are perhaps too many on show.

Collage, as a technique, rarely stands by itself, particularly in anything bigger than the miniature format. The masters of the technique, from Picasso to Motherwell, employed various types of papers and printed matter to vary texture, which these works lack. One has the feeling they would look better if translated into paintings.

RINA BEKIN (b. Poland, 1934) survived the Holocaust to come here via a detention camp in Cyprus; and Youth Aliya. After a spell as a kibbutznik, she studied with Janco and Michel Gross. Most of her mixed-media works on paper (some in oils, others oil-pastel over screen-print) deal with groups of figures that seem to refer to her childhood saga, but the colours employed are happy and the theme left understated. Bekin has an undoubted flair for picture-making. (Nora Gallery, 9 Malpin, Jerusalem). Till June 14.

INADVERTENTLY BAD PAINTING is bad enough; deliberately bad painting in the New Wave manner (how old hat) is even worse. Ruth Raviv serves up the now all-too-familiar mixture of gloomily portentous subject matter and crude delineation, all on a huge scale. At the same venue, David Hardan makes a gentler try at warmer-hued expressionism, but it all goes woolly and a little sweet. It isn't as easy to be a painter as some artists think. (Aloha Gallery, cnr 51 Palmach, Jerusalem). Till July 10.



Rina Bekin: mixed-media painting on paper (Nora Gallery, Jerusalem).

At left: Boris Dov Rabinowitz: paper collage. (Debel Gallery, Ein Karem).



Rubin: "The Goldfish Seller," oils, 1926.

New Art Books

The artist's voice

Meir Ronnen

IN A NUMBER of new art books, the artists talk about themselves and their work. Georgia O'Keeffe (large format Penguin, 108 illustrations in colour, \$29.95, with the artist's own text) gives away few personal details but talks intelligently about how all these pictures, which span her life's work, were made. Now an American institution who started out in the First World War, where Jawlensky and Arthur Dove left off, she can be perceived here as a flawed abstract formalist and a great landscape painter; my own preference is for the more realist landscapes without those portentous animal skulls.

O'Keeffe begins by saying that "where I was born and where and how I have lived is unimportant. It is what I have done with where I have been that should be of interest." The late Reuben Rubin (Masada, Tel Aviv, no page numbers, no price listed) goes into a lot more personal detail of what is now a familiar story as his text was originally published in English in New York many years ago. Still, this production, entirely in Hebrew, is very handsome, with excellent reproductions in both colour and black-and-white. It confirms the general view that Rubin's best and most vital work was made during the Twenties, when he used a semi-naïve, highly formalized style to depict the Jaffa and Tel Aviv of the period, as well as his first identified Yishuv types, both Arabs and Jews.

Abaron Bezalel (Koren, Jerusalem, 143pp., 113 duotone illustrations, no price listed) talks about his work to painter-critic David Gerstein, a fellow Jerusalemite. In addition, Gideon Ofrat, in the introduction, outlines the sexual, family, nationalist and mythological symbolism in Bezalel's work. The artist was born in Herat, Afghanistan,

where his father was a rabbi, came here in 1938 at the age of 11, and was enrolled in a Talmud Tora. He later managed to take courses with Ze'ev Ben Zvi at the Bezalel School and after serving in the War of Liberation became a teacher at the Seligberg Vocational High School for Girls.

Bezalel has worked in every material — wood, stone, bronze, aluminium and even styrofoam; and has taken a long look at every contemporary sculptor of international stature. But the most pervasive influence on his work has been that of Henry Moore. A recurring theme of Bezalel's is that of the couple or the figure with child, treated reductively; his real ingenuity expresses itself in many locking pieces or figures that can be dismantled and rearranged.

John Nash by Sir John Rothenstein (MacDonald, London, 128pp., £14.95) is an excellent book about an excellent artist, one of Britain's leading landscape painters of this century, who was also an outstanding war artist in both World Wars. Nash began his military career as a fighting man in the trenches. Commissioned into the Royal Marines the second time around, he rose to Acting Temporary Major by getting away from painting and into more active service in coastal defence. Nash (1893-1977) was early associated with the Camden Town group. He combined the lessons of Cézanne with a keen ability to preserve the abstract qualities of a landscape while rendering it with masterly draughtsmanship. His superb sense of design lent matters a quiet drama, while his paintings of life in the trenches were, early on, a brilliant marriage of picture making, colour harmony and feeling for the pitiful plight of the common soldier. The illustrations here are fine and so is Sir John Rothenstein's text; this is the liveliest of all his books, graced too with a thoughtful summing up. □



"It was always my dream to live in Tel Aviv the way they live in Manhattan."

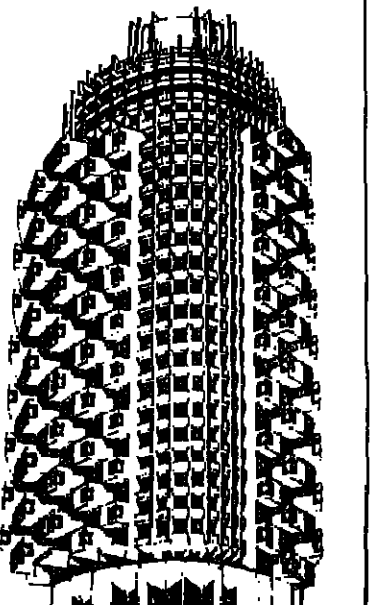
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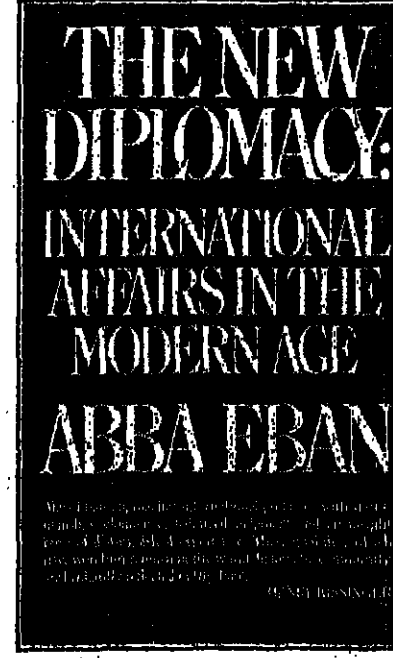
by Abba Eban

There are few Israelis as qualified to write on diplomacy with as much authority and as eloquently as Abba Eban. THE NEW DIPLOMACY is a monumental study of post-World War II diplomacy.

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WHAT'S ON

Notices in this feature are charged at \$4 per line; insertion every day of the month costs \$80. Payment in Israel shekels (prices do not include VAT).

Jerusalem
CONDUCTED TOURS
 Tourists and Visitors. Come and see the General of Israel Orphan Home for Girls, Jerusalem, and its manifold activities, Shomran Building, modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe, Tel. 52329.
HADASSAH - Guided tour of all installations. * Hourly tours of Kiryat Hadassah and Hadassah Mt. Scopus.
 * Information, reservations: 02-416333, 02-446271.
Hebrew University
 1. Tours in English at 9 and 11 a.m. from Administration Building, Giv'at Ram Campus. Buses 9 and 28.
 2. Mount Scopus tours 11 a.m. from the Bronfman Keflon Center, Shomran Building, Ha'Kotel and 24 to bus stop. Further details: Tel. 02-852819.
American Mitzvah Women - Free Morning Tours - Alkali Street, Jerusalem, Tel. 02-692222.

THIS WEEK AT THE TEL AVIV MUSEUM
EXHIBITIONS
NAHUM GUTMAN
 Gutman the artist grew with Tel Aviv; his stories and some of his pictures form a kind of history of the city. Other paintings portray Tiberias, Jaffa, Safed, the Galilee and seascapes. The exhibition includes about 130 works, as well as illustrations. Many of the works are exhibited for the first time. The exhibition is sponsored by the Tel Aviv Foundation for Literature and Art.
WHITE CITY - International Style Architecture in Israel
 The exhibition is comprised of two parts: the first one 'A Portrait of an Era' includes photographs and building plans accompanied by explanations. The second part includes photographs of houses and of architectural details, taken by Judith Turner, a photographer from New York who specializes in artistic architectural photography. The exhibition is sponsored by the George Wasserman Foundation, Washington, D.C., and the Mendel Kirieli Foundation.

COLLECTIONS
CLASSICAL 17th AND 18th CENTURY PAINTING: IMPRESSIONISM AND POST-IMPRESSIONISM: 20th CENTURY ART: A SELECTION OF ISRAELI ART: THE TWENTIES AND THIRTIES IN ISRAELI ART.
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A SPECIAL EXHIBIT OF PRINTS FROM THE JERUSALEM PRINT WORKSHOP, RECIPIENT OF THE EUGENE KOLB AWARD OF ISRAELI GRAPHICS, 1984.

MUSIC **ISRAEL DISCOUNT BANK**
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CINEMA
MY DINNER WITH ANDRE (U.S.A., 1981, 100 min., in colour, English with Hebrew subtitles) - Director: Louis Malle. Script: Andre Gregory, Wallace Shawn. With: Andre Gregory and Wallace Shawn. "A bizarre and surprisingly entertaining satirical comedy." Pauline Kael, New Yorker. Daily at 4.30, 7.15, 9.30 p.m. Saturday at 7.15, 9.30 p.m.
HELENA RUBINSTEIN PAVILION 8 Tarsat St., Tel Aviv, Tel. 287198; 289750. Visiting hours: Sun.-Thurs. 9 a.m.-1 p.m., 5-9 p.m. Sat. 10 a.m.-2 p.m. Friday closed.

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GIVE SOLDIERS LIFTS

THE JERUSALEM POST MAGAZINE

ART GUIDE

Notices in this feature are charged at \$4 per line; insertion every Friday costs \$12. Payment in Israel shekels (prices do not include VAT).

Jerusalem
MUSEUMS
Israel Museum - Exhibitions: Opening Exhibitions: The Art of the Middle East, Ancient Egypt, Modernism, children's works and activity corner. Continuing Exhibitions: Happy Accidents, ready images and photographs. The Other Side of the River, literary objects from ancient Egypt (Hoshelevet Museum). Continuing Exhibitions: Wolf-Bull, Elephant, popular American architecture; How to Wrap Five Eggs, traditional Japanese wrapping; Jean Miro, Sculptures: Eighty Years of Sculpture in Israel; Marc Chagall, Book Illustrations: Windows to Islam, Islamic culture, religion, science and our life; Jonathan Borofsky: 12 Pages from Cairo Geniza; News in Antiquities, new excavation finds; Scripts: Permanent collection of Jewish Art, Archaeology and Contemporary Israeli Art. How to Study the Past (for children, Paley Centre, next to Rockefeller Museum). Closed Saturday. Beit Tichon Works by Anna Ticho: Hannekkin, Hours: Sun., Mon., Wed., Thurs. 10-4.30; Tues. 10-10; Fri. 10-1.30.
Old Yishur Court Museum - The life of the Jewish community in the Old City, and 19th century-World War II. A Rehov, Ch. Taharin, Jewish Quarter Old City, Sun.-Thurs. 9 a.m.-4 p.m.
Sir Isaac and Lady Edith Wolfson Museum at Rehov Salomon: Permanent Exhibition of Jewish Art. Devotion House: History of Jewish People. Special Shown Exhibit: Serenographs by Shmuel Katz, Tel. 247112.
Galleries
Galerie Yvonne Nouvelle, Khuzot Hayotzer, Y.S. Hamahe: Original prints by international artists. Tel. 02-819064, 280131.
Yakov Greenweld Gallery - Jewish ceremonial objects in silver for connoisseurs of modern art. Sun.-Thurs. 10 a.m.-5 p.m., Fri. till 1 p.m. Huta Hayotzer, opposite Jaffa Gate.
Tel Aviv
MUSEUM
Tel Aviv Museum - New Exhibitions: Nahum Gutman, pictures and book illustrations, White

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ISRAEL THEATRES
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 Tomorrow, Saturday, June 30
BEHIND THE FENCE - 9.00
MUCH ADD ABOUT NOTHING - 8.00
The Cameri Theatre
 of Tel Aviv
 Tomorrow, Saturday, June 30
THE TEMPEST - 8.30

Offenbach Evening
 Conductor: MENDEL RODAN
 Soprano: PIERRETTE DELANGE
 Tenor: THIERRY DRAN
 Orchestral place, Aris and Dora
 from La Belle Helene, La Pêcheuse
 Orpheus aux Enfers
 La Vie Parisienne, Tales of Hoffmann, Conservatory Hall
 July 1, 2, 4
 July 1-2, Tel Aviv Museum
 In collaboration with Tel Aviv Museum
 Saturday, June 30, 8.00 p.m.
 Jerusalem, Jerusalem Theatre
 Tuesday, July 3

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AND THEN came a remarkable evening that could only have been arranged by Daniel Ben Ya'acov. I received a call to be outside Israel's Natural History Museum at 9.30 p.m. sharp on a Thursday night. I was to wait in my car, but was not to worry since "you can rest assured that I will be looked after."
 I arrived a few minutes early and waited. At exactly 9.30 an old off-green Sussita drove up. In clipped tones Ben Ya'acov told me to follow, which I did. We stopped outside a house in the German Colony, and I was introduced to the driver of the Sussita, a man in his late sixties who said he was of Iraqi origin. He had been in the intelligence services and was a friend of Ben Ya'acov's, he said.
 The door to the house was opened by a man who looked as if he lived alone. As we went into the house, a pale young man, clutching a slim book as if it weighed a ton, walked out.
 "My student," our host explained. I was ushered into a narrow room that was made even narrower by a huge fish tank; a cat stood guard over an apple tart on a table.
 We were introduced and I sensed a bond of friendship between these three strange men - Daniel Ben Ya'acov, the intelligence officer and the teacher who lives alone with an oversized aquarium and a cat.
 We sat at the table. Ben Ya'acov took a cask out of his breast pocket and showed it to the Iraqi. "It's the latest model, from Germany," Ben Ya'acov said.
 Instead of reacting with surprise, the Iraqi examined the instrument with professional interest and slapped it on his palm. "Very nice," he said.
 Ben Ya'acov then took brass knuckles out of his jacket pocket, placed them on his right hand and said: "Useful. Believe me, they are useful. Especially when they are out to get you."
 Our host started to speak. His voice was warm and sincere. His respect for Daniel Ben Ya'acov was overwhelming. The man's a genius, he said, he was convinced of it; he used that word, not in flattery, but as a statement of fact, many times during the evening.
 He related how, in 1952, Ben Ya'acov, whom he had known for several years and with whom he had had "dealings," had told him directly that Israel Beer was a Russian spy. For months preceding the disclosure, Ben Ya'acov, uncertain of our host's reliability, had only hinted at the fact.

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BEER USED to grumble over the "excessive secrecy" of the keepers of the archives - "after five years, practically all military stuff is out of date and can be seen by everybody," he argued.
 But he personally knew all the senior officers, and he was always a good man to have a soldierly talk with, so he had no difficulty in making the contacts he wished. His office was, at first, in the main building of the Ministry of Defence. But he was later moved, much to his dissatisfaction to a far corner of the

AS OUR HOST gained Ben Ya'acov's confidence over the years, Ben Ya'acov gave him more and more startling information: Beer had never earned a doctorate as he had claimed, had never served in the Spanish Civil War, and had never attended a military academy. Every piece of information given to our host by Ben Ya'acov in 1952 was confirmed at Beer's trial almost a decade later.
 It was the same information Ben Ya'acov had given to at least five officers in the Israeli intelligence services 10 years before Beer was arrested. But the information was never acted upon. Instead, our host recalled, Ben Ya'acov himself became the object of secret service attention.
 Both our host and the former intelligence agent recalled clearly how in early 1952 Ben Ya'acov was placed under investigation by the Shin Bet. They gave me the name of the investigating officer - a man who later became an official in the Prime Minister's Office.
 From then on, they recall, Ben Ya'acov's life became a nightmare. He was beaten up on street corners (hence the habit of carrying brass knuckles and a cask); he was accused of rape by a prostitute who, it was later proved, had been hired to make the charge; the woman he was living with left him after he was accused of murder.
 He was followed, hounded, victimized with systematic cruelty.

THE HORROR of Ben Ya'acov's life was related with sincerity and passion by the two men, whose names I know. While they spoke, Ben Ya'acov remained silent, his arms folded across his chest, under the green handkerchief in the breast pocket of his green jacket. It was only when I asked why the secret service had allowed Beer to continue spying and took it out on Ben Ya'acov that he began talking. His words came slowly at first, and then gushed out.
 "Because," he almost screamed, "the man they sent to check up on me was a Soviet agent himself. By God, his entire family was there, being held hostage by the KGB to ensure the loyalty of their man in the Shin Bet. Ask them, they know what I'm saying is true," he said, pointing to his two friends. Both nodded in agreement.
 He then went on to trace the career of the Shin Bet investigator - a career that took him through several senior defence posts, including one at the Prime Minister's office,

until he was detained, questioned and fired some 15 years later.
 Ben Ya'acov maintains that there was a conspiracy at the highest levels of the secret service at the time - a conspiracy to protect those who knew that Beer was a spy, but were afraid to admit that they had allowed him to slip through their net.
 Instead of arresting Beer, they decided to silence Ben Ya'acov, the source of their embarrassment, through intimidation and violence, while at the same time steering Beer away from the sources of highly sensitive information. Those who wanted to silence Ben Ya'acov allowed themselves to operate with no holds barred, slowly driving the man to the brink and alienating him from those who believed in him.
 A turned agent, self-interest at the highest levels of the secret service, and licence to act with freedom and in secrecy converged into a force that protected Beer for 11 years, and made Ben Ya'acov's life hell for over 30 years.
 THE END of Israel Beer's spying career came when a secret service official, routinely watching the movements of a diplomat at the Soviet Embassy in Tel Aviv, witnessed a meeting between Beer and that official. The "watcher" - who, according to Ben Ya'acov, was a well known Tel Aviv pavement artist - followed Beer back to his office and filed a routine report that reached his immediate superior, who ordered closer surveillance. By the time the evidence of Beer's almost continuous contacts with the Soviet Embassy reached the head of the service, he could no longer cover up - too many people inside knew too much.
 It had taken 11 years to break the wall that protected Beer. And in the process Daniel Ben Ya'acov himself broke down. He got no satisfaction when Beer was arrested and sentenced to 15 years' imprisonment. He felt only a deep anger that justice had been denied for so long.
 CAN ONE allow oneself to believe Ben Ya'acov? Is it possible that his story is true, that he was hounded and persecuted?
 Or is it all the invention of a brilliant paranoid's imagination?
 When we asked Ben Ya'acov the question, he didn't take offence. "Rather a paranoid than persecuted," he answered. "I have given you names; I have introduced you to eye-witnesses and I have shown you evidence. Why should make all this up?"
 Why indeed?

compound. There he was difficult to find for he used to roam around, dropping in to see acquaintances who were free to see him.
 In 1956, he published two articles in *The Jerusalem Post*. In one, he stressed that the West was mistaken in its belief that Nasser could be bought off.
 A year later, in *Hapoel Haizair*, Beer wrote that a rapprochement between East and West on the Middle East could be made by sacrificing Israel.
 To avert the danger Israel had to increase its military and economic potential "and aspire towards the freedom of political maneuvering."
 This was the nearest that Beer hinted in advancing his views, cautiously announced orally, that attempts should be made to play both blocs, however improbable the prospect of any success in that direction seemed to be. He would not accept the argument that Israel had nothing to expect from the Communist bloc.

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GROWTH, PROFITS, export markets. Challenges met and overcome, fame and fortune. These are the goals of business, of the corporations and the entrepreneurs who stand behind them. Yet in Israel these goals are rarely achieved. Anyone who has consistently succeeded for years must possess some unusual, extraordinary talents: the Right Stuff.

The media have recently focused on several investment companies that are on the verge of collapse after only a few years in operation. Their managements, which in some cases include experienced men from every sector of the economy, either aimed too high or shot their bolt in a hasty, haphazard manner, and so missed the target and must now pay the price.

But there are also people who are doing things properly — and who have been doing so for many years. These men and their companies can be found in all three sectors of the economy — state-owned, Histadrut and private. When knowledgeable observers are asked which company or conglomerate stands out in terms of consistent progress and success, the answer is almost always the same: the Discount group.

The corporate success stories that have sparked the imagination of the business community here and abroad, and that underlay the recent economic jamboree in Jerusalem, concern a handful of high-technology companies such as Scitex, Elscint and Elbit. These companies have grown from nothing to multi-national corporations with market valuations in excess of \$100m. each. Almost all come from the same stable: the Discount group.

Much has been written about these and the other high-tech companies that are considered, for obvious reasons, the crown jewels of the investment kingdom that is loosely known as the Discount group. No less instructive, however, is an examination of the roots of the kingdom, the men and the management principles on which it is built.

The thread that runs through the Discount group is a unified management strategy, a conceptual approach that has been formulated and implemented over a period of more than 30 years.

It is clear that the group of scientists-cum-entrepreneurs that have emerged at the helm of the major success stories — Elie Arzi and Arthur Low of Scitex, Uzia Galil of Elron, and Avraham Suhani of Elscint — are the key figures without whom nothing would have been initiated, let alone achieved. Their backers at Discount are the first to admit, indeed stress, this point. Even today, when the scale of their success has forced them to divest some of their overall control, their role is still crucial.

But if these founders are the jockeys who rode their individual horses to victory, the fact that they all operate from the same stable must tell us something about the trainer.

The identity of the trainer at the Discount stable is no secret: Dan Talkowsky, the vice-chairman and managing-director of the Discount Investment Corporation (DIC) since its foundation in 1961, and concealer of its role even before its creation.

Talkowsky was the man with the vision to see the shape of the future before anyone else. As long ago as the '50s, he understood clearly the need to develop the industrial base of the young country. He saw that the direction in which to move was towards emerging, technology-oriented industries. The achievement of the owners of the growing Discount banking concern — the brothers Daniel and Raphael Ro-



The Jerusalem Post's PINHAS LANDAU studies the charts, to find out why so many Israeli victors in the high-tech investment stakes wear the colours of the Recanati-Discount stable.

canati had by then inherited the business that their father, Leon, had founded in the '30s — was that they accepted the picture of the future that Talkowsky, then fresh from command of the IAF, laid before them. And they backed him, not just with directed government loans, but with their own hard cash.

The distinguishing features of this founding group, which also included the Recanatis' ally, Benno Glitter, was their ability to do two very important, but usually incompatible, things at the same time: they stood with their feet firmly on the ground and they saw over the horizon.

The translation of vision into reality is hardly a simple process. The management criteria and polished techniques that are now used at DIC and throughout the Discount group were not picked up in easy lessons from a training manual, or acquired at management seminars. They were learned slowly and painfully from trial and error, and often bitter experience.

Some of the blunders made along the way were hardly less breathtaking than the eventual successes. For example, in the early 1970s, Elbit was an ambitious little company, struggling to produce new products in the computer field that might enable it to break into the burgeoning world market. Uzia Galil and his men came up with a mini-computer that was, at the time, state of the art. Everyone at DIC was very impressed and excited.

Why, then, did Elbit not become the Apple or even the Commodore of that time? Because, unfortunately, no one in Israel had the faintest idea how to go about marketing such an invention. It is scarcely an exaggeration to say that the thing sat on a shelf and watched the computer world pass it by.

A LESS-DETERMINED breed of men would have been knocked out by such an experience. The broad base of DIC allowed it to continue supporting Elron, the Elbit parent

company, and the management showed sufficient maturity to not only take the blow in its stride, but to learn the right lessons from it.

It was appallingly clear that having one or more geniuses producing breakthroughs in laboratories was only a small part of the process that led to a large positive number on the bottom line of the profit-and-loss statement. Once you had a working product, you had to be able to produce it at low cost and as reliably as possible. It had to be easy for customers to use, maintain and service. More important still, in fields so fiercely competitive, the customers were not queuing at your doorstep to buy your product. You had to go out and sell it to them. All these concepts were new to companies which had grown up in the protected hothouse of the Israeli economy, where quality, reliability and service were unheard of, and marketing was regarded as a form of peddling.

It is almost incredible today, when we speak of Israeli multinationals which take on and beat General Electric, Siemens, Philips and the rest on their own territory, so to speak, to recall that 12 years ago this was all a dream of a few visionaries who were building entirely from scratch, creating a revolution in the Israeli economy.

Having identified and admitted their own weaknesses, Talkowsky and his protégés set about rectifying matters. They went to the U.S. to learn first-hand how the American giants had met and overcome similar problems when they were in the diaper stage. They also invited foreign firms to help them directly, by becoming partners in some of their projects. In this way the Israelis would get the managerial and marketing know-how they needed to join the big league, while the foreigners would benefit from the brains and inventiveness of the Israeli firms.

Thus it was that Control Data, one of the fastest-growing computer companies in the world, became a partner in Elbit for several years.

Later, that stake would be bought back and a marketing arrangement established with Nixdorf of Germany.

FURTHER shocks were in store, however. Elscint and Scitex, for instance, are the superstars of the last few years. But for most of the '70s they, too, were "carried" by their parents during the extensive period of teething and growing pains they endured before their new technologies became saleable products. Then, when they thought they were in the clear, they underwent another rude awakening. Selling the product is, in many respects, only the beginning of an association with a specific customer. After-sales service is even more important than making the sale itself, for a number of reasons.

First, the complex systems these companies produce are not the kind of things you just plug in and switch on. The personnel of the purchasing organization have to be trained to use them and deal with problems.

Second, each system has an array of ancillary and back-up equipment, which the user may become interested in after mastering and absorbing the basic items that he bought to start with.

Third, with or without additional equipment, the basic system itself will become obsolete within a few years, so great is the technological progress in these fields. The producing company knows this as well as the buyer, and both sides are looking for a relationship that is not a one-time encounter, but a long-lasting and deepening form of cooperation.

If the producer is unable to form and maintain that kind of link, i.e. if he hasn't got the follow-up service and the plans for the next model ready at hand (in fact he should have the next model at the mock-up stage and be working on the next technology in the laboratory when he sells the first model), then he's not in the game, at least not for very long, and his potential customers will treat him accordingly.

TALKOWSKY, then, is the trainer who succeeded in establishing and running a stable with a remarkable record of winners in the industrial and high-technology stakes, first in Israel and then internationally. But what of the owners of the Discount group?

The group is synonymous with the Recanati family, whose third generation is now assuming senior management positions within the empire founded almost 50 years ago.

The Recanati empire is built on two main principles: conservatism and diversification. The results are amazing. Because of its conservatism, the group can take risks which others are incapable of, psychologically and financially. Because of its diversification, it can choose to concentrate on specific areas that show promise and "carry" a project through years of losses until it reaches fruition and profitability.

How are these apparent opposites reconciled? The answer is, in good Jewish fashion, based on another question. What do we mean by conservatism in this context? What the Recanatis mean, and what they have been practising for the last 30-odd years, is not adherence to old and possibly outmoded ways of thinking and operating, but rather the consistent adoption of new ideas, new approaches and new technologies, on a cautious but positive basis.

What this has meant in practice is the development of a middle course between rampant adventurism and excessive aversion to taking risks.

Conservatism, Recanati-style, is thus the application of correct business procedures to every project, be it shipping or colour graphics, building or banking. By their insistence on doing things properly, they avoid making more mistakes than inevitable in the normal run of events, and ensure that, in the long run, the results will be favourable.

"Don't build a business and then look for a man to run it, build the business round the man." This piece of Recanati family lore was imparted

to me by Oudi Recanati, when we discussed how the empire was created.

Oudi, 35, and a graduate of Tel Aviv University's School of Business Administration, is now on the board of the main Recanati companies (IDB, Bank Discount, IDB Development). He was born into the business, grew up with it (spending most of his youth in New York, where his father built up the international end of the growing concern), and is now assuming increasing responsibility within it.



Dan Talkowsky

The motto is clearly taken seriously. One could almost say that the whole enterprise is based on it. DIC is built round Dan Talkowsky; and the now-famous subsidiaries — Elron, Elscint, Scitex and the rest — are built round their respective founders. Property and Building Corp., the real-estate branch of the conglomerate, is centered on its boss, Dov Tadmor. And so on down the line. It didn't just happen. That's how they wanted it. The results speak for themselves.

The concern with getting the right people is reflected in the appointment of Yosef Ciechanover as president of PEC Israel Economic Corp., the oldest established investment company in the country, and part of the Discount group since 1970 (see box). Ciechanover, on retiring in 1981, as director-general of the Foreign Ministry, was an attractive potential property for many of the major companies in the economy, not least because of the wealth of experience he gained during his stint as head of the Defence Ministry's purchasing mission in the U.S. after the Yom Kippur War. That he ended up with the Recanatis is as much a compliment to them as to him.

BUT there is one major question that, now more than ever, needs to be asked. If the Recanatis are so clever, and their planning and foresight so encompassing, why is Bank Discount in the sorry mess it is in today? Was no one minding the home base in the last few years?

Oudi Recanati has a two-part answer to this question. The first is predictable, but the second, if accepted fully, has some remarkable implications.

If Bank Discount had made a loss last year while other banks showed a profit, then the question would be more than valid. However, in the context of the whole industry going through a major crisis, of problems caused by damaging government policies that were imposed on the banks and severely impaired their profitability, in the context, above

all, of a hyper-inflationary economy which makes it ever more difficult for financial service firms to cover their swelling costs, what do you expect? No planning can help much against this combination.

However, said Oudi, there is a more specific answer. Although it is true that Bank Discount was and is part of the general banking system that grew up in the '70s and collapsed in 1983, it never adopted the policy of some that cut for growth, of making size the primary criterion in planning strategy, with profits a subordinate target, left to follow behind an ever-expanding empire of more and more branches and departments.

Thus it was not by accident or misadventure that Ya'acov Levinson's Bank Hapoalim seized the number two spot in local banking (it almost became number one) and left Discount trailing far behind. The Recanatis stuck to their tested principles, insisting that every new move be judged on potential profitability; they eschewed growth for its own sake and, above all, continued to diversify out of banking.

Now, according to Oudi Recanati, the family policy has been vindicated. The advantages of diversification are clearer than ever, and the insistence on a conservative approach will be shown to have been correct.

The implication is that those banks — above all Hapoalim — that grew too fast will find themselves overextended in the new environment that they are just beginning to adjust to. At this point the more restrained growth of Bank Discount will reap dividends, while its rivals falter and are forced to reorganize.

In short, Recanati wants it both ways: on the one hand, Discount is in the same boat as the other banks, imprisoned in a system where the government makes the rules and the banks must adjust as best they can; on the other hand, Bank Discount is the best equipped to surmount the great problems within the system, because of its adherence to a steady, well-thought-out approach.

It is much too soon to know whether this is no more than rationalization — sour grapes, perhaps. But one thing is certain. If he's right, we can expect to see a very different line-up on the Israeli banking scene within the next few years.

If Bank Discount pulls itself out of the mud, it will only be through a concerted effort on the part of its senior management. In this respect, it has a decided edge over its rivals.

Another advantage is that one doesn't hear of fictional fighting and disputes in the Discount group. The Recanatis prefer to talk things out rather than wield a big stick; they run a tight operation and that does not allow for wounds to fester.

The simple fact is that the people at the top of the group speak about each other with genuine respect and admiration. When I was researching this article, Dan Talkowsky was unavailable — first he was absorbed in the economic conference, then he went abroad. His colleagues took the opportunity of talking freely behind his back. They told me about his vision, his drive, and how without him the whole picture would have been entirely different — if there was a picture at all, that is.

This mutual respect is a crucial element in the overall success formula, since any major undertaking, economic or otherwise, cannot remain for long on the shoulders of one individual. It is, perhaps, the most important facet of the Right Stuff, and certainly the one with the widest application in the broader context of Israeli society today.

At arm's length

group of DIC/PEC representatives on a given company's board, one acts as "referee" for the group, becoming the "expert" on that company and acting as spokesman for the joint interest.

These are some of the questions I put to Ya'acov Eshel, long-time board member and one of the senior managers of DIC, in an attempt to pin down the management methods developed by the conglomerate and responsible for its diverse successes.

Eshel has been with DIC since 1962, almost since its inception. Before that he was with PEC. He made the move as part of the streamlining that brought the two companies closer together until the eventual absorption of PEC into the IDB group in 1970.

The answers to the questions are complex and simple at the same time. In essence, the formula used at DIC is based on the consistent application of certain principles and practices worked out and refined over the years.

The overall approach is dictated by the nature of the company. Since DIC is a holding company that invests in a broad spectrum of industrial and service firms, it cannot and does not seek to be involved in the day-to-day running of its subsidiaries. Although it insists on being represented on the board of each company it holds an interest in (usually with "sleeping," its scope is limited to strategy, planning and overall guidance of the company, not the nitty-gritty of daily management concerns).

This is the "arm's-length" approach that is the only effective way for a holding company to operate. It means that Eshel and his colleagues do not have to be experts in all the myriad items produced and marketed by the companies whose boards they sit on. They do, however, have to understand the company, its products and the industry it operates in, and here their broad experience is a major asset. Even so, their practice is that in each

company for all purposes, trading on the over-the-counter market until its recent listing on the American Stock Exchange. It periodically raises new capital through private placements, the most recent being the deal last month with Baron Edmond de Rothschild's investment company, Isrop S.A., which bought 10 per cent of PEC in a cash transaction that injected \$10 million into the company.

PEC AND DIC have a long-standing agreement between themselves whereby every investment project entered into by one of them is offered to the other on a 50/50 basis. This has resulted in a group approach — while each company has its own policy, priorities and decision-making apparatus, and therefore considers each proposal from its own point of view, in most cases they go in together, if not always equally. The end result is that IDB holds a stake in whatever company is being invested in. □

Group approach

invested, held forth the prospect of becoming viable concerns.

Cooperation with the Discount group also goes back a long way, certainly predating the setting-up of DIC in 1961. Subsequent to DIC's appearance on the scene, the bonds strengthened and the two companies became more closely interlinked. In 1970, as part of the corporate reorganization that involved setting up of the Recanati holding-company IDB Bankholding, IDB offered the shareholders of PEC a stock-swap whereby IDB received some 90 per cent of PEC's stock, leaving about 3,000 small shareholders in the American company. PEC continues to be a U.S.

partners with it in each of its investments. Nowhere is this more true than in the high-tech companies, where the primary assets of the outfit are not measurable by normal balance-sheet criteria but are the personnel, the brain-power and the inventiveness of the key figure or figures who founded the company.

Another aspect of this willingness to lower its profile was the early realization that the funds required by the growing high-tech companies were simply not available in Israel. Hence the revolutionary step of taking these companies to the U.S. capital markets to seek funds, which began with the first Elscint issue in 1972 and which, by 1983, was so well established that the garnering of over \$100m. in fresh capital for Scitex, Elscint, Elron and its subsidiaries, Fibronics International and Bio-Technology General, was considered a natural development.

WITHIN DIC, the forward planning process goes on all the time. Ya'acov Eshel calls it the "what is..." game, trying to foresee possible contingencies, and planning to take advantage of them or overcome them, depending on their nature. At the moment, the future is far from clear, but some lines of action are obvious: the company is trying to reduce currency risks by matching the foreign currency liabilities of each company with its assets; it is also aiming to increase investment and output per capita, i.e. to introduce more machinery and automation and thereby achieve greater efficiency.

DIC's main problem today is that the ongoing slump in the local stock market is preventing it from raising more capital to maintain its momentum. Past successes have whetted its appetite, but until it can obtain sufficient funds for further expansion, its hands are tied. Even a company of this size is bound by the environment it exists in. Nevertheless, "if a really good opportunity comes along," says Ya'acov Eshel, "we would find the means to take advantage of it." Where there's a will, there's a way, and DIC may be relied upon to find it. □

LAST YEAR in Poland, a startling new explanation of the infamous 1946 Kielce pogrom was advanced: the rioting that killed about 100 Jews from the town and the surrounding area and injured 200 others was incited by Zionist conspirators trying to stimulate immigration to Israel.

"Exactly as the Hitlerites used *Mein Kampf* to achieve their purposes, so the world Zionists used their insidious form of action to achieve a Jewish state on the principle that the ends justify every means, and the Kielce pogrom was used for that purpose," wrote Josef Orlicki in *On the History of Polish Jewish Relations 1918-1949* (published in 1983).

This publication marks the first deviation from the official line adhered to since the formal investigations were completed and the verdicts were handed down shortly after the pogrom: that the massacre of Jews had been planned and carried out by the anti-communist, anti-Soviet, anti-Semitic underground working with Polish émigrés in the West and in collusion with the opposition Polish Peasants' Party, in order to undermine the young communist regime. The Roman Catholic hierarchy, which had clearly demonstrated its anti-Semitism, was forced to accept moral responsibility.

In propounding his new theory, Orlicki (a pseudonym for someone who is probably a leading figure in the anti-Semitic Soviet-controlled (Gronwald Association) staunchly defends all Poles, even the émigrés, against charges of anti-Semitism, and in fact completely erases anti-Semitism as a factor in the pogrom. (A resolution protesting against Orlicki's accusation was passed by the Knesset, at the initiative of MK Naftali Feder.) Despite the sources at his disposal in Poland, Orlicki backs up his allegations against the Zionists with only the vaguest account of events. In this respect his book fits well into the pattern of Polish historiography on the subject, shading over and obscuring many central issues. Substantial light on deliberately obscured matters cannot be expected from state propaganda, and the identity of the real organizers of the pogrom and their motives remain at best suggested circumstantially by scraps of information from the official record and later testimonies.

YET POLAND'S official historians, while endeavouring to blame the government's enemies for the pogrom, have usually not tried to downplay its importance. That day of anti-Jewish rioting - July 4, 1946 - was indeed horrible.

It began early in the morning when a Kielce resident, Walenty Blaszczyk, took his young son to the police station to report that the boy had escaped the previous night after being kidnapped and held by the Jews at 7 Planty Street, at which address about 200 of the 250 Kielce Jews who had survived the Holocaust lived and maintained social and religious institutions.

On the way, the boy told passers-by of his alleged ordeal. He said that 12 Christian children were still trapped in the cellar and were about to be murdered. Within an hour, a small crowd had assembled outside the building, and an hour after that, local militiamen arrived and entered the building. A search produced no Christian children; the building had no cellar.

The crowd was agitated and began to smash windows. A Jew was thrown out of the building by the militiamen and killed by the mob. Thirty minutes later two officers arrived with some local soldiers, and were let into the building. They



The last straw

The Kielce pogrom marked the end of a viable Jewish community in Poland. On the anniversary of the atrocity, MICHAEL CHECINSKI and JONATHAN PRICE examine the evidence on its perpetrators and organizers.

disarmed the Jews and then one of the officers shot from behind and killed Dr. Kahane, chairman of the Kielce Jewish Committee. After this the soldiers began throwing Jews out of the windows and doors to their death at the hands of the mob.

The soldiers began shooting. An eyewitness reported later: "An additional tragic circumstance was that a Jew, Major Komieczny, was in command of the army unit. He was running about frantically whistling and shouting at the soldiers to stop shooting at Jews, but nobody listened to him.... At first, when the soldiers arrived at Planty Street, the crowd retreated, but then somebody shouted 'Kill the Jews,' and the soldiers started shooting at the windows."

A boy scout was seen to take his knife and slit open the belly of a woman seven months pregnant. (Newspapers reported at the time that this woman was killed, but she survived and lives today in the United States.) In all, according to official, often contradictory, statistics, between 36 and 42 Jews died and 70-80 were injured at Planty Street; yet Jews were also murdered around Kielce, in buses and trains on the way to and from the hospital, and the real toll was close to 100 killed and over 200 injured.

THE POGROM immediately generated great public excitement and elicited virtually unanimous condemnation from the Polish press. Newspapers carried details of the gruesome incident and the subsequent trial. Even the government sanctioned press demanded a full investigation and the bringing to justice of both the actual murderers and the organizers of the pogrom.

The prosecutor acknowledged that the riot was an "organized provocation." In the end, 100 people were arrested, 12 were openly tried, and nine were reported executed, although it was later discovered, but never announced in Poland, that

most of the nine were in fact released.

Those who were executed had been convicted of murder. But the planners of the pogrom were never identified or pursued. The official investigation was riddled with omissions and marred by unasked questions and deliberate concealment. Among the most glaring points:

□ Only after the boy returned home, allegedly having escaped from the Jews, at 11 o'clock the night before the pogrom, did the father report his son's two-day absence, and even then the militiamen told them to report the following morning. At the trial, a certain peasant from Bieliki, 28 km. north of Kielce, gave evidence, reported only by the opposition paper, that little Henio had come to his village on July 1, had stayed with a neighbour and had not returned to Kielce until July 3, the day before the pogrom. This neighbour was never called as a witness. Nor were the boy's father and mother called as witnesses. The boy stated in the presence of security officials after the pogrom that the Bieliki peasant had told him to accuse the Jews and threatened him with a beating if he did not comply. Despite this and other versions of the alleged kidnapping, the whole matter never was brought up at the trial, which dealt only with the actual murders by the mob.

□ The question of the officer who shot Dr. Kahane was not raised at the trial. A Jewish witness to the shooting interviewed by investigators never appeared in court, and the officer who was suspected was arrested but afterwards released under a post-election amnesty.

□ Two security agents killed during the pogrom were praised in the next day's papers as heroes who tried to save Jews. But they were never mentioned again. They had probably been employed to help organize the pogrom and were murdered because they knew too much.

□ The army unit dispatched from

Warsaw arrived seven hours after the pogrom and finally dispersed the crowd. Travel from Warsaw takes only three hours.

□ Various officials were arrested for "dereliction of duty," but none was ever brought to trial; and those released soon afterwards. For example Major Wladyslaw Sobczynski, chief of the District Public Security Office in Kielce, a Soviet agent since 1942 and a notorious anti-Semite, had received intelligence reports long before the pogrom that anti-Jewish riots might break out in Kielce; but he did nothing other than send the reports to Warsaw, where the matter received similarly cursory attention. The chief of Soviet advisers in Poland at the time of the pogrom objected to Sobczynski's arrest, arguing that the riot had resulted not from Sobczynski's negligence, but from the provocation of the Jews who had returned and reclaimed their property from local residents. Sobczynski was subsequently cleared and given an important promotion.

Another arrested official, Lieutenant-Colonel Kuzninski, commander of the District Militia, met quite a different fate. His widow today reports that Kuzninski was visited by a Soviet security officer just before the pogrom. After a long meeting, Kuzninski was said to have emerged very nervous and gone out of the house. His wife went into the bedroom, where the meeting had taken place, noticed something wrong with the bed, and discovered a sum of money in foreign currency hidden in it.

She says she knows her husband did not keep the money for himself. It was probably used to pay off secret agents who arranged the pogrom, particularly Blaszczyk, who was working under the name "Przelot" for the Polish secret police. Blaszczyk was the father (of the boy) who had allegedly been kidnapped. Kuzninski, from his jail cell, demanded

a full disclosure of the truth behind this action. He pressed his claims with a hunger strike; he was allowed to die; and this was never published.

Kuzninski's widow could not identify the Soviet adviser who visited her husband, but her description fits Mikhail Dyomin, a highly educated, cosmopolitan intelligence officer assigned to Kielce a few months before the pogrom. He participated in the investigation of the riot and even questioned the boy and his mother about the kidnapping. He left two weeks after the pogrom. Why was a Soviet intelligence officer sent to a small city like Kielce? Such people were, as a rule, sent abroad to a range of delicate political provocations, and were usually given assignments on the basis of their areas of specialization. Judging from his later career, which included the post of Soviet trade attaché from 1964 to 1967, Dyomin was an expert in Jewish affairs. He may have had a prominent part in organizing the pogrom.

THE TESTIMONY of survivors and witnesses of the pogrom and related events that has come out of Poland since 1946 suggests Soviet planning of the pogrom. The full truth lies in the archives that are sealed and closely guarded by Soviet and Polish authorities.

The fact remains that the Soviets had the most to gain from the pogrom. The opposition, officially blamed for the tragic event, was certainly guilty of exploiting anti-Jewish prejudice among backward elements of the population in its struggle against communist rule in Poland, but no proof of its direct involvement was ever found. It suffered a significant political setback, its reputation abroad was clearly tarnished as a result of the pogrom. Moreover, the attention of the Western media was turned away from the falsifying by the Polish authorities of an important plebiscite.

The Soviets, on the other hand, realized an important political goal when the mass emigration of Jews from Poland overloaded the displaced persons' camps in the Western zones of Germany and Austria and seriously taxed British rule in Palestine. The anti-Jewish outbursts in Poland also served as a pretext for tightening the Soviet grip on the Polish security apparatus by demonstrating that even communist Poles were incapable of maintaining law and order on their own.

The Polish communist authorities also stood to gain from the pogrom. They managed to assign blame for the pogrom to their political enemies both inside the country and in exile and to discredit all those opposing the Soviet regime, presenting themselves in the West as the defenders of the persecuted remnants of Polish Jewry. They could, moreover, justify any future police repressions as necessary to curb "the anti-Semitic elements of the population."

The Jewish exodus, for which the Kielce pogrom provided a major motivation, harmonized with their policy of reconstructing Poland within new frontiers as a socially and ethnically homogeneous state, eliminating the last "national minority" which claimed not only equality of rights but also freedom of national expression and cultural autonomy.

The relatively few Jews who decided to remain in Poland despite the growing hostility of the population would have no option but to become loyal supporters of the new regime, while any individual claims on their part, if politically inconvenient, could be refused on the grounds that they would "provoke the masses."

The practical result was the destruction of the Jewish community in Poland.

FASHIONABLE photographer have opted out of the time and the use of logical positivism. This means that you cannot logically derive morality from facts, therefore it is not the business of philosophers. Then whose business is it? The sciences, allegedly value free, develop along their own lines, and politicians wed expediency. Philosophy, to quote Wittgenstein, leaves everything as it is. (He bequeathed an ironic legacy for he lived his life by the highest moral principles.) Contemporary philosophers, with a few exceptions, have confined themselves to safe semantic exercises in the language of morals.

There has been return to earth, recently, and to questions of fairness and equality. Amongst the explorers was John Rawls; in 1971 he published his *Theory of Justice*, when he pointed out that utilitarianism contributed nothing to fairness and that the cake had to be cut more fairly.

MICHAEL WALZER is already well known for his *Just and Unjust Wars*. He wrote not so much about the *Just War as Justice in War*, evidence that even there the law of the jungle does not take over. Israelis have been particularly sensitive to moral issues in war, as evidenced by *The Seventh Day* so it not surprising that the seminar Walzer gave at the Hebrew University was a lively one.

He discusses civilian society in his *Spheres of Justice*. He opposes a single system of moral plan in any such system, the planners dominate, and equality goes by the board. Each sphere should be considered in its own right "security," membership, autonomy, recognition, love. The list recalls Abraham Maslow's hierarchy of needs, which affirms that man does not live by instinct alone. (Of course, love and self-realization are not distributable by any social system.)

The distinction between "simple" and "complex" equality is basic to Walzer. In "simple equality," everything would be for sale, and all citizens would have an equal amount of money. Since this would not last, a "law of return" would be required; even this might be unstable. The other possibility is "complex equality." Small inequalities would matter less if they were not convertible from one sphere to another. For instance, the wealthy could not jump the queue for scarce medical resources, or buy better "justice," and the power enjoyed by a member of a government would not place him outside the law. Power would be diffused.

Complex equality is the opposite of tyranny; the good society is



Amer Katz, the writer and illustrator, is this year's winner of the Ben-Yitzhak Medal for Distinguished Children's Book Illustration, the Israeli version of the Caldecott Medal in the U.S. and the Greenaway in Britain. The medal is awarded jointly by the Youth Wing of the Museum and the Ben-Yitzhak Fund in memory of Rebekah (Solfer) and Michael (Isaacs) Ben-Yitzhak, who were killed by a terrorist bomb in Zion Square in 1975.

Hierarchy of needs

SPHERES OF JUSTICE: A Defence of Pluralism and Equality by Michael Walzer. Oxford, Martin Robertson. 321 pp. No price stated.

Rachael Chazan

sketched by the young Marx: "...then love can only be exchanged for love, trust for trust..."

Walzer examines possible principles of distribution: free exchange, desert, need. Should free exchange prevail? On reflection, it should be limited: Votes or political influence, for example, should not be for sale. Desert seems sound enough, but do we really want the state to distribute the finest paintings to the most cultivated - if these are the most deserving? The criterion of need doesn't apply in every sphere. It is important that no single principle should prevail in every sphere. This links with the idea of complex equality. As with autonomy of spheres, the aim is avoidance of tyranny. For the worst tyrannies are supported by systems.

This line of thought connects with Karl Popper's idea that "piecemeal social engineering" is more benign than system building. If Popper's reasons are different, this highlights the soundness of the concept.

Walzer takes us through the spheres and their special problems: Membership, security and welfare,

money and commodities, office, hard work, free time, education, kinship and love, Divine Grace, recognition, power. In some cases a negative distribution is relevant, as with dangerous, or dirty work, or punishment. The case of membership is an interesting one. The dream of a global society without frontiers isn't practical; people are eager to preserve their national identity. Hence questions of membership and admission: existing members make their own rules but is this fair? Not in the case of guest workers, he argues.

With regard to welfare, Walzer quotes Maimonides: "The highest form of charity was the gift of loan or partnership designed to make the recipient self-supporting." Dependence is humiliating. "The Jewish communities made a persistent effort to eliminate begging. After all, the beggar is rewarded for his skill in telling a story, for his pathos, often in Jewish lore - for his audacity," and "in accordance with the kindness and self-importance, the *noblest* of his benefactors, but never simply in proportion to his needs."

THE SECTION on desert is excellent. Walzer explains why desert is distinct from the reward of the market place. As to office, desert is distinct from qualification: One can be qualified for an office, but not

entitled to it. Not to be chosen is not - in itself - to be unfairly treated. All this is very comforting for those whose ambition is untinged by ruthlessness. No more snubs from those who parade high position as evidence of superior wisdom.

Walzer writes about "The Insolence of Office," a related subject. Talking jargon is one form this takes, another is "professionalism", that is, placing restraints on the exercise of a profession. Walzer might have linked this to the concept of membership. Membership can be restricted by forcing candidates to make a prolonged investment of time and money. And the criteria of selection can be opaque rather based on examination.

Hard work, or rather work which is gruelling, dirty or unsatisfying, is a problem. What can be done about jobs which no one wants to do? They can be given to slaves, or to guest workers, but this solution has been rejected as unethical. It could be paid well enough to make it more attractive, or people could be conscripted.

Here Walzer falls back on the kibbutz solution: unpopular jobs are rotated. Kitchen work is one of these; according to Spiro, "women were drafted for a year at a time, men for two or three months." Though he regards the kibbutz as largely a success, he laments that "even in the kibbutz, apparently, the curse is borne by some more than others."

One wishes Walzer had the space to go into this further. In kibbutz there is work allocation, a good deal of polarization into male and female. In Tiger and Sheper's extensive study, women declared themselves satisfied with their work as often as men. Yet there is a complex problem in connection with work for women on the kibbutz. It is only recently that solutions are sought.

THE DISTRIBUTION of education is in a sense central to the issue of equality, and has been the subject of much fallacious thinking. Since men are obviously unequal, some maintain, we cannot have equality. But the point is not that equals should be treated equally; it is rather that differences should not lead to discrimination. The colour of a student's skin, or his parents' wealth, shouldn't influence educational selection.

Conversely, some socialists argue that education should be equal for all. This is confusing equal opportunity with levelling. The notion behind fairness is that able children from poor families should be able to obtain as good an education as the

gifted rich, and a better one than the lazy or stupid rich.

Walzer gives much thought to the subject without quite exhausting it. He praises the rabbi's recognition of the penniless young Hillel, who fell asleep listening on the academy roof. They waived his fees.

He goes into the problem of unequal abilities. Is streaming a good thing? The Japanese think otherwise: "The more able are required to teach the weaker. 'First learn, then teach.'" This interesting idea might attract the scorn of western capitalists for whom to give is to be deprived. Yet a giver is enriched, and the principle has been applied in the cooperative projects of kibbutz schools.

THERE IS an important section on political power. Should power be democratically distributed or go to those best able to use it? All arguments against democracy, Walzer points out, are arguments based on special knowledge. Plato argues that only the captain knows how to navigate the ship of state. But the crucial question is the destination, argues Walzer; and it is for the passengers to decide.

Should democracy be representative or participatory? Aristotle held that citizens ought to take turns. In our complex society, life is not long enough for all to take turns at everything, but the autonomy of spheres will make for greater sharing. This is reminiscent of "complex equality" once more.

The kibbutz is also, surely, the perfect paradigm of complex equality. If *Chaver X* is chosen for high office, this gives him no privilege in any other sphere. He will still do his turn of kitchen duty, and live in every way like the others. His office is rotating; prestige cannot be inherited; privileged classes cannot be formed.

However, Walzer has provided so many relevant models from past and present times, and from various countries (including an unfair number of Jewish ones), that a reviewer can scarcely complain of omissions. The subject is open-ended, and he clearly meant it to be so; he avoids dogma, and engages the reader in imaginary dialogue.

Walzer may say that he is reluctant to lay down the law. He has certainly defined questions of social justice largely ignored by modern philosophers. Most of them are involved in a kind of inbred semantics while he grapples with real-life issues. At a time when we are desperately ignorant how to live with one another, this is an extraordinarily important work.

An anarchist utopia

THE END OF WORLD ORDER by Richard Falk. New York, Holmes & Meier. 358 pp. No price stated.

Evelyn Strouse

distinction stems from its inquiry into the transition process: not only, he says, must present ills be diagnosed and a remedy found, but between diagnosis and cure a series of tests must be made of the way global politics, economy, and so forth are being handled. He admits that there is no coherent body of theory to draw upon and that WOMP's main virtue is the commitment of its adherents to finding long-range strategies to promote

"humane politics." He uses the word *normative* a lot - maybe four or five times on every page - which according to my dictionary means relating to or establishing a norm; since he equates humanness with the political norm, a condition seldom applied to it, he joins the group he took to task in the beginning for believing their way is the right way and the one which the world must be educated to follow.

NOT OF course that most of us wouldn't like to add a dash of humanness to the political stew, or that Falk should be blamed for expressing the general wish. The dream of one world, furthermore, to be realized via the League of Nations and the United Nations, is cherished by a respectable number of states-

men, and continues to achieve a kind of actuality through such organizations as UNESCO and UNICEF. Falk's suggested ban on nuclear weapons, based as they are on the ecological threat to and eventual extinction of the entire world, have already been seconded in many quarters; similarly, his proposal to eliminate poverty by providing work on an international level seems far more practicable and dignified than the existing dole to poor nations. Falk further believes that the state system is even now being superseded, and makes possible a global society and cooperative organizations. This is a view that long ago found adherents. Economic, geographic and organizational interconnectedness make transnational action and negotiation so common that we seem to have gone some way up or down the line toward one-worldness.

My argument is therefore not with Falk's basic proposal. I object to his

repetitiveness, his use of 10-year-old material now invalid or irrelevant, and his high-flown verbosity. "My analysis proceeds from the conviction," for instance, is a pretty fancy way of saying "I think." To be effective he must also be concise and direct; he must lighten his touch. He is so deadly serious, so long-winded, that his argument is crushed by the weight of his words.

It is, however, necessary to point out that his discussion of the anarchist approach to world order deserves close attention. When a book abounds in platitudes, as this does, about the condition of the world and the parlousness of the state system, it is refreshing to come upon a theory that is only rarely expressed.

The price of *The Rambam, His Life and Work* reviewed last week is \$19.50 and not as previously published. Available from POB 26334 Tel Aviv.

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GIVE SOLDIERS LIFTS

PAGE FOURTEEN

Roth transcendent

THIS final installment in Philip Roth's "Zuckerman Trilogy," following on *The Gatsby* (1979) and *Zuckerman Unbound* (1981), comes off not only as the best of the lot, but in fact the best work Roth has produced in the past decade.

The previous books were hardly bad, but they were seriously marred — by uneven writing, by clumsily carpentered construction and, not the least, by that irritating, unrelieved contemplation of the writer's own bellybutton (and some inches below) for which Roth is so notorious.

This time, however, Roth has got it all together. The prose is both lapidary and liquid, and remains so from beginning to end. Although the novel has been assembled from previously published pieces, as is Roth's custom, the parts for once have been fitted together with invisible seams. But the most pleasing thing about the new book is that Zuckerman has never before been so sympathetic.

TO BE SURE, Roth is still writing about writing, a subject which may be of great interest to him, to students and to critics, but one which is presumably of less than compelling interest to most readers. Yet this time Roth has found the way to broaden his theme so as to encompass larger matters, such as everyman's search for a meaningful vocation, pursuing it with dedication, and getting free of the vocation of the ego in the process.

One reason that Roth has managed to transcend the parochial subject of the trials of authorhood is that his author-hero Nathan Zuckerman, ironically enough, is no longer writing. After making a million with *Carnovsky*, his notoriously scatological Jewish novel, Zuckerman has developed a mysterious and debilitating pain that renders him incapable of putting pen to paper.

For 18 months now, when he is not hobbling from one doctor to another, Zuckerman has been flat on his back. Supine, he is still prone to have sex. But while he can manage to get it up, he can't get himself up to his desk.

He's tried an orthopedic collar, drugs, acupuncture, psychotherapy, chiropractic, heat treatments, ice packs, and every medical test the hospitals can offer. Yet the pain in his neck, shoulder and upper torso has no detectable organic origin.

ALTHOUGH it's no consolation, Zuckerman knows the pain in his body is all in his head. He suspects his agony is related both to the wild

THE ANATOMY LESSON by Philip Roth. New York: Farrar, Straus and Giroux. 291 pp. \$14.95.

Matthew Nesvicky

success of *Carnovsky* and to the hostility that the unseemly Jewish caricatures in that book have earned him. Yet Zuckerman won't accept the conclusions of the shrinks, who maintain that:

"Unconsciously, Zuckerman was frightened of everything...frightened of success and frightened of failure; frightened of being known and frightened of being forgotten; frightened of being admired and frightened of being despised; frightened, after *Carnovsky*, of himself and his instincts, and frightened of being frightened. Cowardly betrayer of his verbal life — collaborator with the enemies of his filthy mouth. Unconsciously suppressing his talent for fear of what it'd do next."

This might be a reasonable enough explanation for all those offended Jewish readers of *Carnovsky*; they believe at the very least that every tooth should fall out of Zuckerman's head except one, and that one should give him such a pain...But Zuckerman thinks that diagnosis too conventional.

Not that Zuckerman has any better explanation for the pain; not that the pain will even permit him to think straight about it. The only thing he can think about is his writing, and his tragedy is that he can only think about it because he can't do it. Nor is it just that his writing has alienated him from family and community. The larger share of the problem is that:

"Zuckerman had lost his subject. His health, his hair, and his subject. Just as well he couldn't find a posture for writing. What he'd made his fiction from was gone — his birthplace the burnt-out landscape of a racial war and the people who'd been giants to him dead...No new Newark was going to spring up again for Zuckerman, not like the first one: no fathers like those pioneering Jewish fathers bursting with taboos, no sons like their sons boiling with temptations...Without a father and a homeland, he was no longer a novelist...Everything that galvanized him had been extinguished, leaving nothing unmistakably his and nobody else's to claim, exploit, enlarge, and reconstruct."

UNSATISFIED by his plight "harem of Florence Nightingales," bereft of love, family and career, and

all but abandoning hope of ever living without his physical pain, Zuckerman finally decides to change his life. Abandoning, pathetically, he determines at age 40 to apply to medical school. If he cannot cure himself, indeed if he is no longer worth curing, he will dedicate himself to relieving the pain of others.

Now we've seen Roth's protagonist as a patient before: Portnoy pointing on the couch, David Kepesh (who in *The Breast* turned into a Titanic) immobilized in his hospital hammock, and the numerous walking wounded of the sexual wars (from *Goodbye, Columbus* on through *The Professor of Desire*). No previous patient, however, has ever seemed quite so sad as Zuckerman.

Most of Roth's previous protagonists have reacted to their illnesses by striking out, usually with the blunt instrument of vituperative monologue. Nathan has no one to strike. And regardless of how hopeless his desire for medical school, Zuckerman is the first Roth character to attempt to mend himself through being useful to others.

That he fails is his triumph. Dragging himself to Chicago to visit the medical school, he ends up once more in hospital. This time, because of a bizarre accident, he has his mouth wired shut. Eventually he has to learn to use language all over again. The irony is hardly lost on the writer.

ZUCKERMAN gets his hushed mouth during a last gasp of Jewish tantrum. But equally significant is that just before his accident, Zuckerman can be moved to make an observation as touching and as tender as this:

"They belong to another history, these old Jewish people, a history that is not ours, a way of being and loving that is not ours, that we do not want for ourselves, that would be horrible for us, and yet, because of that history, they cannot leave you unaffected when their faces show such fear."

When, we may well ask ourselves, has a Roth protagonist ever before sounded such a compassionate note? The marvel is that by creating a character with a career and temperament that so parallels his own (Zuckerman late in the novel even writes a sentence that closely paraphrases the first line in this book), Roth seems to have broken through the narrow constraints of the subject that has preoccupied so much of his writing in recent years; the writer's lot.

It certainly appears to be a breakthrough for Nathan Zuckerman (RIP), and we can only hope that it truly is for his creator. Zuckerman is going to live with his pain and get on with his life.

Exploiting the S.S.

ONE OF THE difficulties of writing novels set in the Second World War is that all the well-publicized truth is so much more disturbing than any fiction. But as Len Deighton, Ken Follet and Jack Higgins have shown, such fiction can make money, even in Germany, providing the Germans are humanized to some extent. This novel, first published in French three years ago, has, like Jack Higgins's *The Eagle Has Landed*, a German hero who is a good soldier, a good man and no Nazi. Like Higgins's hero, he is sent to assassinate a world figure, not Churchill this time, but Goering. His orders come at a face-to-

TEETH OF THE WOLF: The British Corps of the SS. A novel by Alain Paris. Translated by Martin Sokolinsky. London: Sidgwick & Jackson. 195 pp. £7.95.

Meir Ronnen

face meeting with Bormann and Hitler himself.

It is April, 1945. Hitler has just learned of Goering's desire to negotiate with the Allies; he sentences him to death. Our hero, Captain Hellmann, is given a small commando of Waffen SS drawn from its so-called British Corps, a

handful of renegades Hellmann once helped train to become SS fighters, an unlikely event, since Hellmann is not an SS man himself. Nor, incidentally, is there any real evidence that Waffen SS members ever wore a Union Jack, though there were men from every occupied country in Europe in the Waffen SS ranks.

Never mind, it's another *Guns of Navarone* Have Landed, with a great deal of gruesome violent death. Heroine is a German teenager with a propensity for getting herself sodomized by an Irishman and raped by Germans. The connecting scenes are all written out of a close examination of history books and photographs of Hitler's last days in and around his bunker. It's slickly written, well translated and totally uninteresting.

A French Follet? Merde.

L. G. PINE is a professional genealogist, and the author of 30 historical books, ranging from "The New Extinct Peacock" to a Do-It-Yourself named "Teach yourself heraldry" (a useful *vide mecum* since one never knows when it may please the monarch to bestow a title). There you'd be, a fully-dressed peer, but naked of eschatology or motto and, if it weren't for Mr. Pine, you wouldn't know "hon rampant adexter" from "Silver a bend wavy sable." The latter the coat of arms of the Wallop family (Don't they sport a cool couchant snifter?) So let Mr. Pine pilot you through this deliciously chivalresque verbiage.

Mottos lists over 6,000 entries. They cover the whole spectrum: defiance, assertions of virtue, sickening humility, patriotism, piety, and war-cries. The motto is usually part of the coat-of-arms. One of the earliest can be found, even today, on the manhole-covers of Rome: S.P.Q.R. According to Latin scholars, it stands for *Senatus populusque Romanus*. It is attributed to Julius Caesar, and for some obscure reason became an armorial motto of Queen Elizabeth I. However, according to an acquaintance of mine, a "terrous residualist" (read scrapmerchant), it means "Small Profits, Quick Returns."

Armorial mottoes were the creation of medieval Europe, for then Latin was the *lingua franca* of educated men. So Latin is the language of venerable heraldry.

The heraldic motto flowered at the times of the Crusades — the first international movement in Europe. There was a need for ways of distinguishing the English from the French, and the Danes from the Italian contingent. After the Norman conquest French became the dominant language, and *Dieu et mon Droit* has been the motto of British sovereigns since then. It was King Edward III (d. 1377) who coined the famous most famous of all mottoes: *Honi soit qui mal y pense*. There is a

legend that a lady dropped her garter, and that the king picked it up, and placed it defiantly on his own leg, remarking *Honi soit qui mal y pense*, or words to that effect. This was an early exercise in transvestitism.

Mottoes, which had been essentially warlike, soon took on more peaceable uses. Corporate bodies acquired arms and mottoes, as did institutions, abbeys, cities and

guilds. And, of course, families, very large numbers of them strangers to the tourney and to battle. With the entry on the scene of upgraded commoners, English became useful as a language of heraldry.

ARMS ARE granted by the Royal College of Arms or the Lyon Office. The largest group of applicants are not descendants of those who shed their blood upon Saint Crispin's day, but more mundane local authorities and councils and R.A.F. squadrons. Together with trade-unions and associations and schools they own half the extant mottoes.

There is little point trying to entertain with quotations. Humour and

Arms and the man

A DICTIONARY OF MOTTOES by L.G. Pine. London: Routledge & Kegan Paul. 303 pp. £9.95.

Wim Van Leer

legend that a lady dropped her garter, and that the king picked it up, and placed it defiantly on his own leg, remarking *Honi soit qui mal y pense*, or words to that effect. This was an early exercise in transvestitism.

Mottoes, which had been essentially warlike, soon took on more peaceable uses. Corporate bodies acquired arms and mottoes, as did institutions, abbeys, cities and

Slimline watches

PIRACY AND THE PUBLIC by Jonathan Fenby. London: Frederick Muller. 168 pp. £8.95

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local balance of payments.

However, these arguments ignore the large sums of money invested by major Western corporations in research and development, the shoddiness of most pirate goods, the resulting unemployment in the industrial nations, and the stifling effect such slavish copying has on industrial and manufacturing research in the Third World. Also large overseas firms are unwilling to invest in countries where their latest products are being copied with impunity.

In some cases, counterfeiters are killers. Taiwanese brake linings, sold in Nigeria in fake Ferodo boxes, may be responsible for dozens of deaths there each year. They have one-sixth of the stopping power of the genuine Ferodo product. Compared with that, commonly-found pharmaceutical phony such as sleeping pills that do not induce sleep and birth control pills that do not control births are minor hazards.

But like the sea-borne pirates of old, their modern day equivalents are very difficult to eradicate. Their host countries unofficially tolerate them, attracted by the prospect of exports and reduced unemploy-

ment, or by the bribes paid to government officials to avoid prosecution.

Also, the counterfeiters display considerable ingenuity. They register famous brand names in their own countries before the overseas companies can do so. Then they either sell their wares and exploit the reputation of the names, or oblige the companies to buy them out. The French luggage makers Louis Vuitton found a shop in Seoul calling itself Louis Vuitton. After protests, the enterprising shopkeeper put up a new title in small letters, with "Formerly L. Vuitton" writ large beneath it. One Mexican imitator and merchandiser of "Cartier" products became so popular that Cartier, in order to seal off a major source of bogus goods, signed him up as its official agent.

MAJOR COMPANIES are not without remedies. If the piracy is taking place in their own country, the courts can be used to good effect. In England, a ring of video counterfeiters had to pay £750,000 in damages as a result of the attentions of the film industry's anti-piracy squad. In the case of other countries, big firms have enlisted their own governments to put pressure on these countries to suppress the menace. One delegation of British MPs, concerned at the level of bogus "British" garments, toured a textile factory in Taiwan, and found the

heraldry were not made for each other. The best that can be scraped up are such doubtful puns as *All's Well* (the London Borough of Camberwell. Get it?) Even a survey of the mottoes of the Anglo-Jewish aristocracy doesn't please over-much.

All for the best. Waley-Cohen. *Alibi si ibi*. (To another if it so thyself). Levy.

Make yourself necessary. Melchett.

Think and thank. Montefiore.

Turn not aside. Samuel.

Aut nunquam tentes aut perfice. (Either never attempt, or accomplish). Reading.

(Weidenfeld, Widgey and Wigoder, all recent peers, are not listed. Lord Weidenfeld's motto is *Arma cedant togae* — Arms must yield to the garb of wisdom.) It might have been "Garb must yield to the arms of passion."

There seems a shortage of noble sentiments for a glut of noblemen, with the result that half a dozen peers may share the same motto. This must be confusing to their footmen.

SOME mottoes are of interest because of the glory attached to their bearers:

Fiel pero desdichado (Faithful though unfortunate). Spencer Churchill.

Finem respice (Consider the end). Bligh of the Bounty.

I was surprised to see that *Felis demulsa milis* (A stroked cat is gentle) is the motto of Lord Brocket, my one-time local squire, since he once excused himself from attending a meeting at my house because of his allergy to cats, of which I had six at that time.

MINDFUL OF ALL THIS, I propose a group of mottoes for our Israeli worthies:

Summa peto (I seek the highest). Arik Sharon.

Touch not gloveless Rav Kahane.

Tempori parendum (The time must be served). Aharon Abuhathzeira.

Pulchra terra dei donum (A beautiful land is the gift of God). Gush Emunim.

Spe mitoris armis (Safer by hope than by arms). Peace Now.

Quae ankisa salva (What has been lost is safe). The Tel Aviv stock exchange.

Disjuncta conjungere (To connect the disconnected). The Telephone Co.

Quod dixi, dixi (What I have said, I have said). The Black Hebrews.

Adjuvatores multorum (In support of many). U.J.A.

Pectus fidele et apertum (A breast faithful and open). Goteix swimwear.

FINALLY, my own rather personal if sad experience heraldry. It pays belated homage to Moritz Feder, a Viennese refugee from Nazi oppression, who became a humble servant in an even more humble boarding-house in London's Bayswater. A doctor of philology, his job was to clean our rooms, make our beds and cook and serve our breakfasts. He had all the dignity of the *Kaiserliche und Konigliche* ways of his native Vienna. That is to say, his manner suggested both an English butler and the Pope. He accepted his sudden descent in the world with aristocratic fortitude. To the door of his dump basement-room, he had attached a print-up of the armorial bearings of the Prince of Wales, which consisted of three feathers above the motto: *Ich dien* (I serve).

This was as nice a slice of self-deprecating humour, and as biting a commentary on the ways of the world, as Thomas Gray in his *Elegy*: *The boast of heraldry, the pomp of power*.

And all that beauty, all that wealth e'er gave,

Awaits alike the inevitable hour,
The paths of glory lead but to the grave.

management indignantly protesting that their materials were too good to have to be sold under false pretences. It was doubtless an unfortunate accident that the guide showed the distinguished visitors a length of cloth with its "Made in Britain" label already attached.

But without a determined effort by the host government, the pirates do well. In the mid-Seventies, Hong Kong hit on the ideal formula to get rid of music-tape copiers: a new criminal law which shifted the onus of proof onto the pirate to show the court he did not know he was dealing with copyright-infringing material, in addition to stiff penalties, and coordinated police action. The illegal industry was all but wiped out. However, most countries, even the industrialized ones, do not provide tough enough legislation, and the police are reluctant to move against offenders who are only likely to receive derisory punishment if convicted. In consequence, organized crime benefits from the counterfeiting business. And Hong Kong is still bedeviled by other types of pirate organizations.

International cooperation to set up an organization equipped to fight the trade in fakes is not likely to happen in the near future. Efforts made by large companies to press for decisive global action have foundered on the divergence of the interests of American and European firms, the opposition of some Third World countries, and an unwillingness to regard this kind of fraud as a major problem.

Occasionally, counterfeiters receive their comeuppance in surpris-

ing ways. There used to be a thriving unofficial trade in "Swiss" watches between Taiwan and Communist China. The Communists eventually caught on to the deception practised upon them, and paid for the next consignment with gold-pointed iron bars, in place of gold ingots. The trade ended soon afterwards. In America video pirates who copied certain films found that the Mafia was interested in them. The movies involved were financially backed by the mob, who soon found ways of protecting their investment. Illegal prints of such films remain hard to come by.

Such incidents are rare, and, until world-wide action is taken, coups such as the paperback publication by an Indian publisher of John le Carré's *Smiley's People*, before the book had appeared anywhere in hardback, will be common. The present frustration can be summed up by the true story of the private investigator who led a detachment of military police in a raid on an unofficial cosmetics factory in Indonesia. Having bribed the detachment and having treated them all to a slap-up meal, he saw them seize the counterfeit materials and take them back to their compound. He then caught his fellow-riders trying to make off with the booty. He solved the problem by calling upon the genuine manufacturer's best friend: the steamroller. The cosmetics were mangled beyond recall.

The subject of this book is serious, but the abundance of humorous incidents, and its easy journalistic style, make it accessible to the casual reader.

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